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TECHNIC AND ART OF SINGING

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Methodical Sight Singing

PART I. THE BEGINNING
PART II. THROUGH THE KEYS
PART III. PROGRESSIVE MUSICIANSHIP

A Method of Private and Class Instruction in the First and Fundamental Requirements of Music

INCLUDING

THE SCIENCE OF MUSIC READING

Arranged According to a Plan by which Pupils can Practice Correctly Alone; thus Designed for Use in Connection with Instrumental Work as well as with

LESSONS IN VOCAL CULTURE

BY

FREDERIC W. ROOT

OPUS 21

FEDERAL MUSIC PROJECT
SAN BERNARDINO, CALIF.

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TECHNIC AND ART OF SINGING

A COMPLETE SYSTEM OF EDUCATION IN SINGING ON SCIENTIFIC METHODS FOR USE IN PRIVATE INSTRUCTION AND IN CLASSES

By FREDERIC W. ROOT

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Introduction.

The beginning of sight singing is like the beginning of language reading; one first learns something of the language, then learns to read it; and one must become acquainted with musical phraseology in order to sing melodic passages from symbols.

In this regard music reading for singing differs essentially from the mentality involved in reading instrumental music.

Nearly all adults and the majority of children have an acquaintance with common melodic forms before taking up the study of music reading. This acquaintance they have acquired as they have gained a knowledge of their language, through the sense of hearing unconsciously exerted. Church music or popular song in some of its phases are familiar experiences of every day life. But this knowledge is at first exclusively associated with the sense of hearing. When the time comes to learn to read music, another sense must be trained to bring to the mind a correct concept of music. Then it is found that the mind turns so persistently to the suggestions of the ear, its first and habitual dependence, that a long course of study, with concentration and effort, is often required before the eye leads the thought securely and independently in music. At last, however, one learns "to hear with the eye," and the goal is attained. Reading music is no longer guess work, depending upon the ear, a precarious process giving occasion to the unconsciously humorous statement, "some days I can read music quite well!"

Still there is much training to be done to the ear which must be taught to classify and associate tones systematically. One must also learn to "see with the ear." The sense of key note, tonality or key-relationship, and intervals, must be established through the hearing.

Generally the beginner has a fair sense of rhythm at the outset; but unless this be specially cultivated it is sure to become obscured by being made secondary to other considerations. While intent upon thinking out pitch problems, for instance, the learner usually neglects rhythm altogether.

To meet the requirements of pupils in the department of music reading the course may be itemized thus:

1. To lay a strong foundation of tonality—elementary tone relationship through the tonic chord and the major scale.
2. To become acquainted with staff, notes, rests, etc.—the symbols of music.
3. To associate pitches with their representation. To train the thought through the eye.
4. To inculcate an acute sense of rhythmic accent.
5. To become familiarly acquainted with scales, modes and intervals in wider relationship.
6. To become familiarly acquainted with all standard rhythmic forms and their representation.
7. To broaden this knowledge so as to include harmonies and modulation.
8. To sharpen the faculties of memory, concentration,—indeed all the general mental attributes which other education aims at.

It must be borne in mind how new and strange to a beginner are the symbols for notation and the musical concepts they stand for,—ascending and descending pitch, longer and shorter sounds, accents, silences, etc., how confusing it is at first to carry in the unaccustomed mind simultaneous ideas of pitch, rhythm and performance.

This work aims to present all these ideas in so simple a form that the learner may make the beginning with the least possible confusion of thought, and, before entering upon even the common complications of the science may become accustomed, under favorable conditions, to the association of ideas upon which successful music reading must depend.

Consciously or unconsciously, every one who reads vocal music well forms certain habits and acquires mastery of certain things, items which are begun upon in this work and will be fully defined and developed in the others of this series.

These items may be grouped under seven headings:

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1. The mental picture of key-representation—the position on the staff of key-note, etc.
2. A mastery of certain intervals—principally the step and half-step.
3. A familiarity with melodic progression in scale and chord forms—the relative part of music reading.
4. Memory of pitch—the positive part of music reading.
5. Thinking in musical phrase.
6. Grouping tones as one groups the letters of the alphabet for words.
7. Rhythm and rhythmic forms.

METHODICAL SIGHT SINGING designs to take pupils from the beginning through educational grades to the accomplishment of the above habits and requirements.

While this system is intended for use in classes it is equally available for private instruction. A special feature of the system is that it may be correctly pursued by the thoughtful learner with but little attention from the teacher; for this purpose an instrument is a necessity.

There are three departments in the study of singing which from the outset should receive attention from teacher and pupil; these are:

1. Music reading and musicianship.
2. Voice culture.
3. Execution and style.

In some cases department three, will for a time receive attention in only the most rudimentary aspects,—(breathing at right places, taking a tone without sliding to it, etc.); but the plan proposed in "Technic and Art of Singing," is to start adult pupils at once with text books in two departments, music reading, (Methodical Sight Singing), and voice culture and the principles of execution (Introductory Lessons), and as soon as practicable thereafter to introduce additional studies in the third department (Twenty-Four Elementary Song Studies).

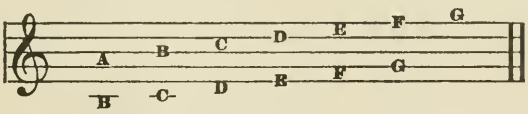
Good singing is the co-operation of many habits in these three departments, the whole being touched with the glow of imagination and sentiment.

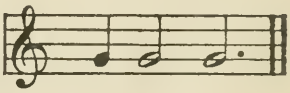
The best educational work in the field of singing will see that the required habits of mind and body are started as early as practicable and are patiently supervised until established.

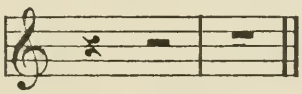
Requirements.

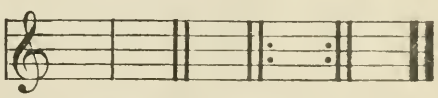
In order to use this work the pupil must learn:

1. The staff with the G clef upon it; also the letter names of the lines and spaces:



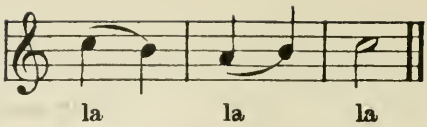
2. Quarter, half and dotted half notes with their relative lengths: 

3. Quarter, half and measure rests: 

4. Bars, double bars, repeat marks; also the light double bar that is used to define a section of a piece and may come in the middle of a measure: 

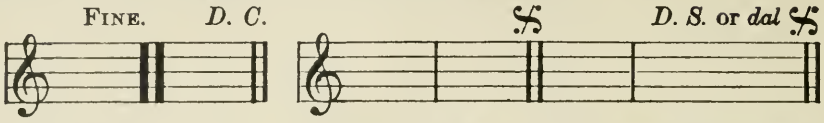
5. The definition of two-part and three-part measure, and the motions of the hand for beating double and triple rhythms (down-up, down up, etc.; down-left-up, down-left-up, etc.,) also the definition of "time-signature," with the meaning of each figure of the time signature.

6. The sharp (♯) and flat (♭) used to designate certain tones of the scale in keys other than C.

7. The tie: The slur: 

The pause:

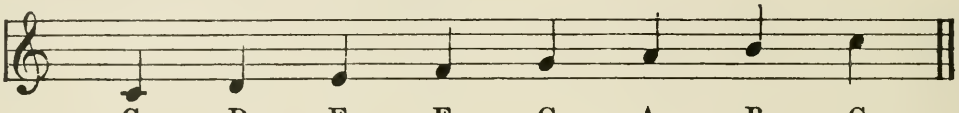
8. Da Capo (*D. C.*) Dal Segno (*D. S.* or *dal* 𝄋) and Fine:



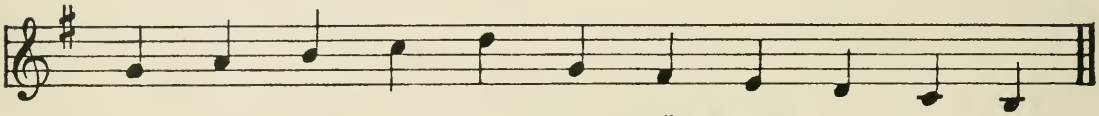
9. For individual practice, one should also learn to play upon an instrument the scales, one octave, of C G B♭ F and D.

(For a time, only the scale of C is required.)

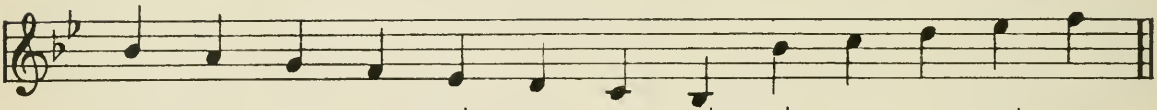
10. Finally, to name signatures, letter names, relative names (numbers), syllables, and to play upon the instrument each of the following :



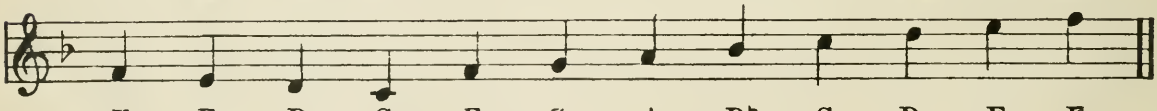
C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	8
doh	ray	mee	fah	soh	lah	tee	doh
(*do*	*re*	*mi*	*fa*	*sol*	*la*	*ti*	*do*)



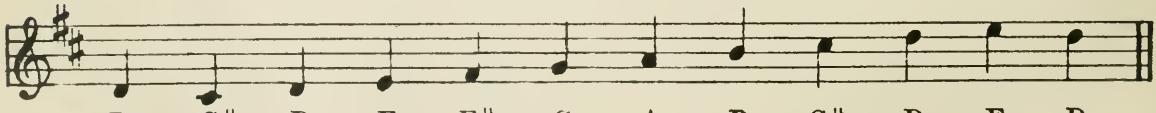
G	A	B	C	D	G	F♯	E	D	C	B
1	2	3	4	5	1 or 8	7	6	5	4	3
doh	ray	mee	fah	soh	doh	tee	lah	soh	fah	mee
(*do*	*re*	*mi*	*fa*	*sol*	*do*	*ti*	*la*	*sol*	*fa*	*mi*)



B♭	A	G	F	E♭	D	C	B♭	B♭	C	D	E♭	F
8	7	6	5	4	3	2	1	1	2	3	4	5
doh	tee	lah	soh	fah	mee	ray	doh	doh	ray	mee	fah	soh
(*do*	*ti*	*la*	*sol*	*fa*	*mi*	*re*	*do*	*do*	*re*	*mi*	*fa*	*sol*)



F	E	D	C	F	G	A	B♭	C	D	E	F
8	7	6	5	1	2	3	4	5	6	7	8
doh	tee	lah	soh	doh	ray	mee	fah	soh	lah	tee	doh
(*do*	*ti*	*la*	*sol*	*do*	*re*	*mi*	*fa*	*sol*	*la*	*ti*	*do*)



D	C♯	D	E	F♯	G	A	B	C♯	D	E	D
8 or (1)	7	1	2	3	4	5	6	7	8 (1)	2	1
doh	tee	doh	ray	mee	fah	soh	lah	tee	doh	ray	doh
(*do*	*ti*	*do*	*re*	*mi*	*fa*	*sol*	*la*	*ti*	*do*	*re*	*do*)

In the following exercises the syllables are indicated by initial letters : d, r, m, f, s, l, t, d.

Methodical Sight Singing.

Part I.

Preparatory Practice of Rhythm.

Speak the following lines slowly and distinctly, accenting the proper syllables, and clapping the hands smartly at each accent. If the accent come at every other syllable, repeat the lines, beating down-up, down-up. If the accent come at every third syllable, repeat, beating down-left-up. Always beat down on the accent.

1. "Softly fall the shades of evening, O'er the valley hushed and still."

2. "Joys that we've tasted may sometimes return, But the torch when once wasted, ah! how can it burn?"

3. "Tell me not in mournful numbers, Life is but an empty dream."

4. "Bird of the wilderness, blithesome and cumberless, O, to abide in the desert with thee."

5. "Deck the hall with boughs of holly, 'Tis the season to be jolly. See the blazing yule before us, Strike the harp and join the chorus."

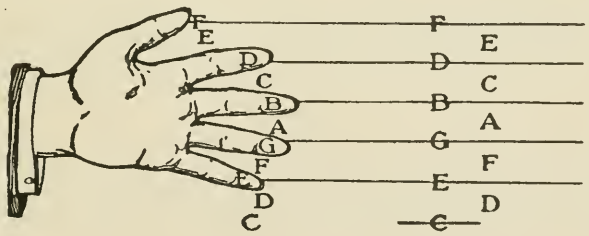
6. "How dear to this heart are the scenes of my childhood, When fond recollection presents them to view."

7. "Mine eyes have seen the glory of the coming of the Lord."

8. "O say, can you see, by the dawn's early light, What so proudly we hailed at the twilight's last gleaming?"

9. "Hark! the vesper hymn is stealing O'er the waters soft and clear."

10. "Cannon to right of them, Cannon to left of them, Cannon in front of them Volleyed and thundered; When can their glory fade? Honor the charge they made, Honor the Light Brigade, Noble six hundred."



When the pupil is directed to point notes upon the fingers, it is done by holding the left hand, thumb uppermost, the fingers horizontal, and pointing with the right hand at the fingers and the spaces between them as at the lines and spaces of a staff, the little finger representing E, the space below it D, and, slightly lower (where an added line would be), middle C.

The "phrases" and "lessons" are not to be dwelt upon. When one has been correctly sung in all the ways prescribed, it need not be repeated. The next should be taken at once and so on as rapidly as may be. Later a review may be in order.

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Phrases for Practice; Key of C.

These sections have no connection with each other, and are to be learned separately.

It is expected that the pupil shall finally master them all so as to be able, upon hearing any one of them played or sung, to name the notes with absolute names (letters), relative names,(numbers), to apply the syllables (doh, ray etc.) correctly, and to write the notes upon a staff. or point the notes on the hand (the fingers being held so as to represent the five lines and their spaces).

To accomplish this, many months of daily practice may be required.

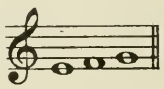
During the practice of these phrases the Lessons in the same key may be begun upon.

Directions:– In individual practice, each phrase may be studied according to the following suggestions. Repeat as much as may be necessary.

1. Play it upon the instrument.
2. Sing it with syllables (doh ray etc.) playing loudly at the same time and listening carefully to see that each tone is correct in pitch.
3. Sing it with syllables, without the instrument.
4. Sing it without the instrument, using lah lah lah (or loo loo loo) instead of doh, ray etc.
5. Sing it from memory, pointing on the fingers the position of the notes on the staff.

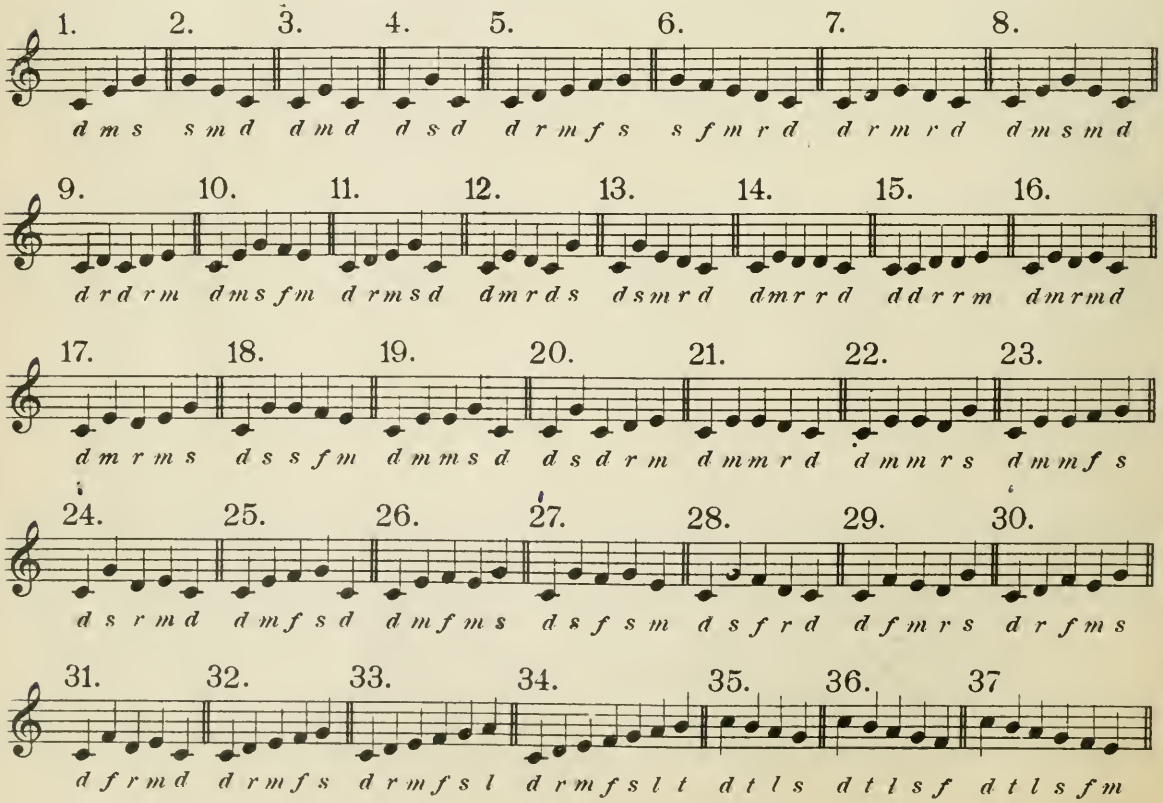
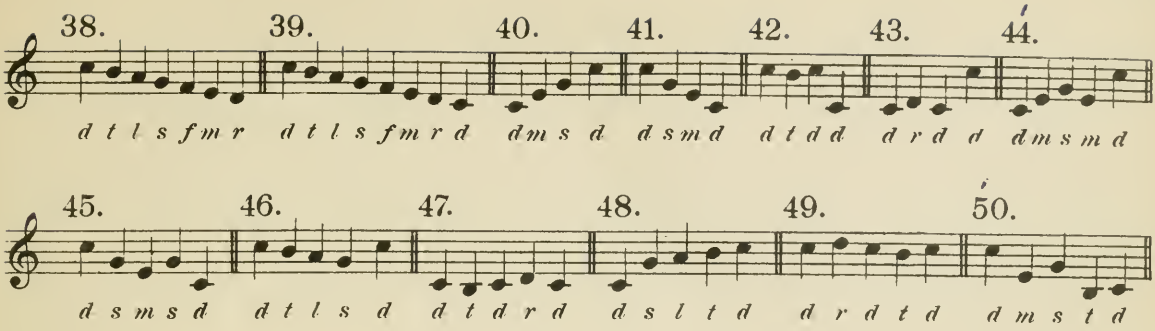
Further practice may be had to advantage by singing the phrase with accent upon the second note instead of upon the first.

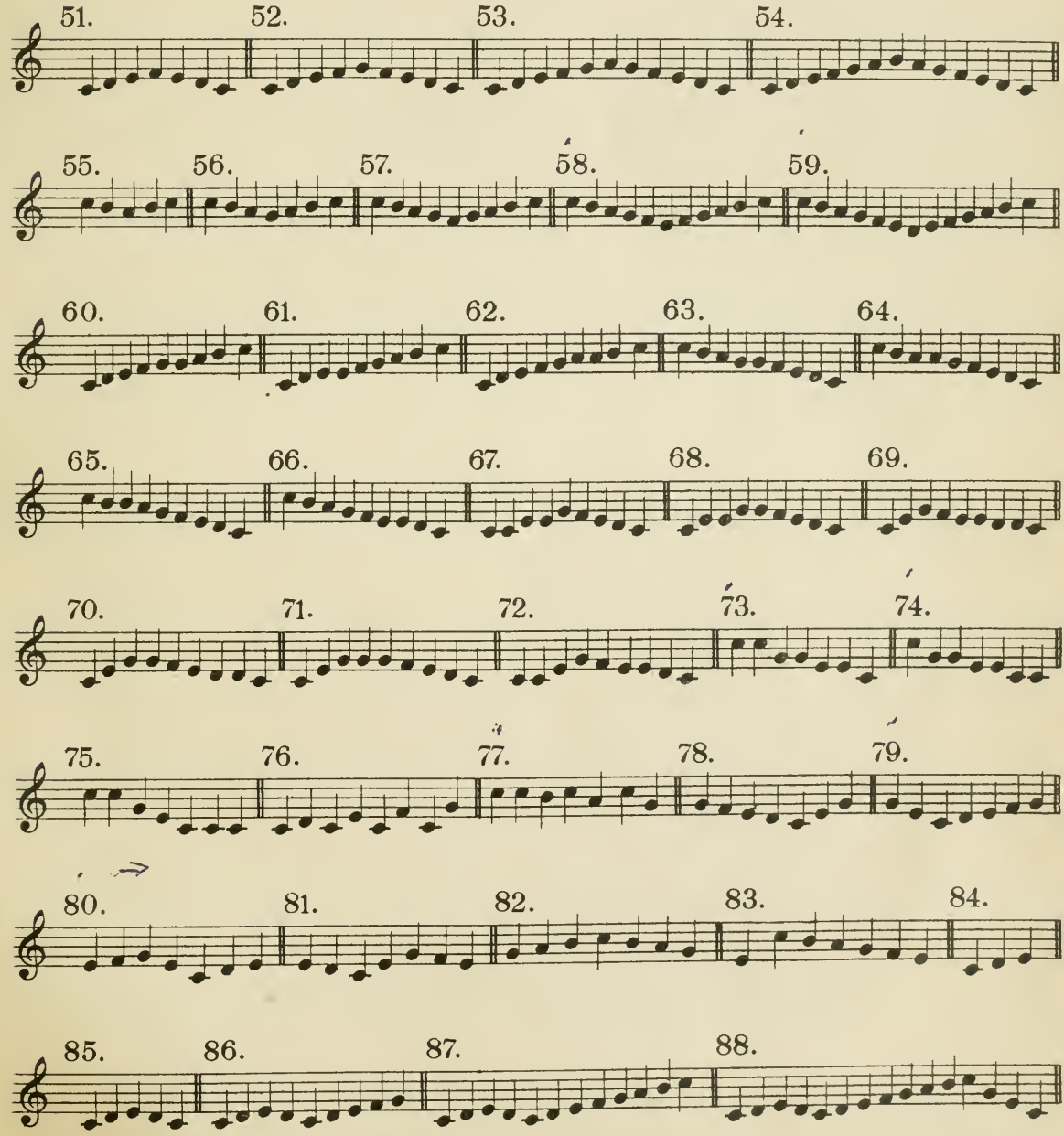
Also, by singing several phrases in succession without the instrument.

Sing softly and avoid forcing the vocal register at about  (Introductory Lessons, Nº. 15).

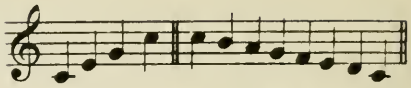
The syllable *loo* is valuable in this connection.

The principal thing is to practice a great deal.


1. 2. 3. 4. 5. 6. 7. 8.
d m s s m d d m d d s d d r m f s s f m r d d r m r d d m s m d
9. 10. 11. 12. 13. 14. 15. 16.
d r d r m d m s f m d r m s d d m r d s d s m r d d m r r d d d r r m d m r m d
17. 18. 19. 20. 21. 22. 23.
d m r m s d s s f m d m m s d d s d r m d m m r d d m m r s d m m f s
24. 25. 26. 27. 28. 29. 30.
d s r m d d m f s d d m f m s d s f s m d s f r d d f m r s d r f m s
31. 32. 33. 34. 35. 36. 37
d f r m d d r m f s d r m f s l d r m f s l t d t l s d t l s f d t l s f m

Supplementary passages for practice or dictation.



Reading Lessons, Key of C.

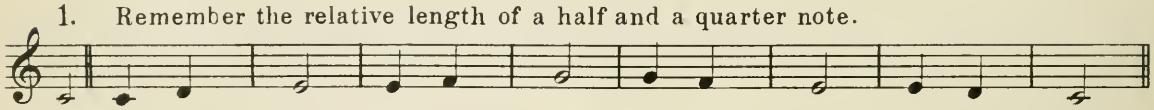
Each time before singing a lesson play these passages: 

Take especial care to remember the pitch of the key-note; and whatever mistakes in singing may at first occur, make none upon the key-note. To remind the learner of this point, the key-note is at first printed by itself before each lesson.

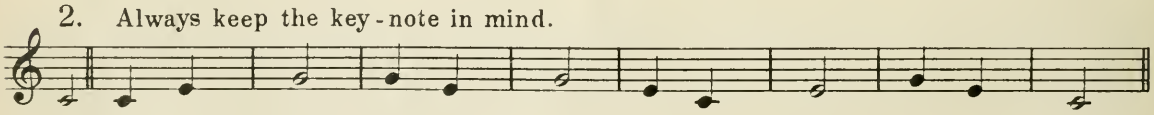
Practice each lesson in ten different ways, as follows:

1. Sing it with doh, ray, etc. playing the notes at the same time. Repeat as often as may be necessary.
2. Sing it with the syllables (doh, ray,) without the instrument.
3. Sing it with lah, lah, lah (or loo) without the instrument.
4. Sing it with either doh, ray, or lah, lah, clapping the hands or otherwise strongly marking the first note of each measure.
5. Go through the lesson in correct rhythm, singing the key-note each time it appears and playing the other notes. (Do not both play and sing a note. See that instrument and voice are not for an instant sounding together.)
6. Repeat the lesson, playing the first measure and singing the second; – and so on in alternation.
7. Repeat, singing the first measure and playing the second. Alternate throughout.
8. Sing it, beating time with the hand. Make the note at each down beat louder than the others.
9. Sing one measure and be silent in the next; – and so on in alternation. Think the tones of the silent measures and give them exact time. The instrument is not to be used.
10. Point the lesson upon the fingers, (or write it upon a staff,) while singing it from memory or hearing it played or sung

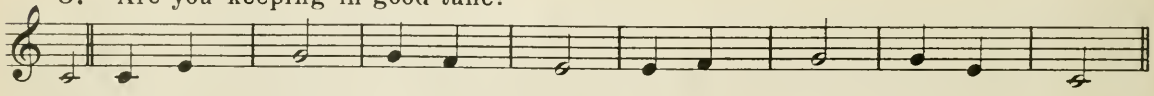
1. Remember the relative length of a half and a quarter note.



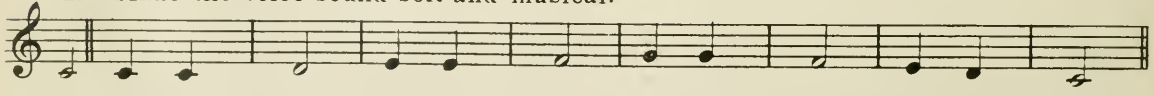
2. Always keep the key-note in mind.



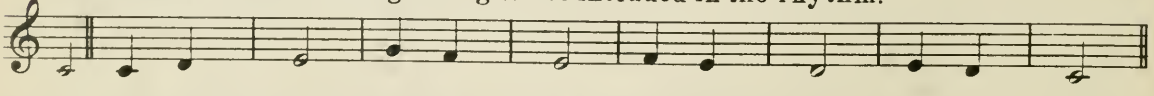
3. Are you keeping in good tune?



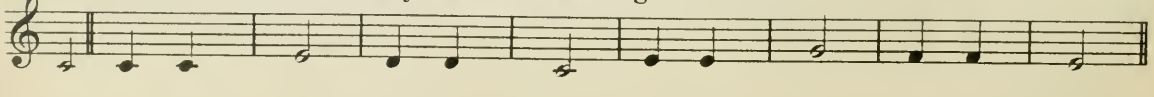
4. Make the voice sound soft and musical.



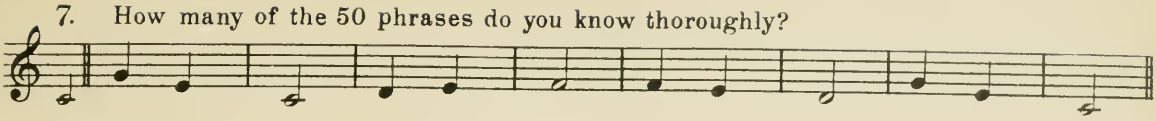
5. The small note at the beginning is not included in the rhythm.



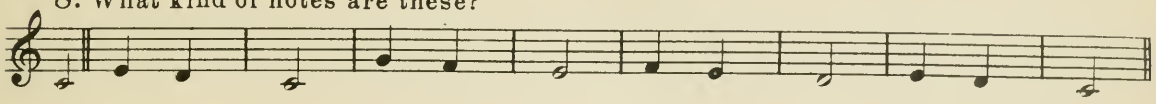
6. Rhythm must be steady like the marching of soldiers.



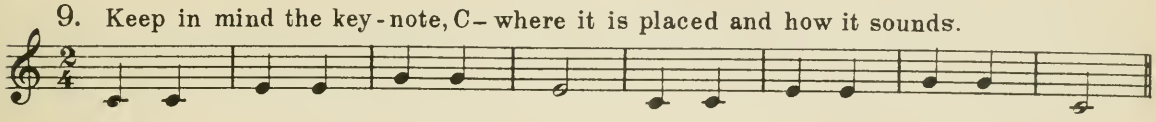
7. How many of the 50 phrases do you know thoroughly?



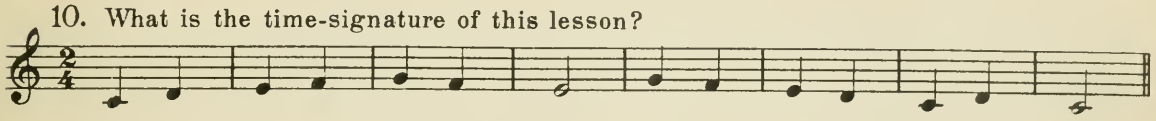
8. What kind of notes are these?



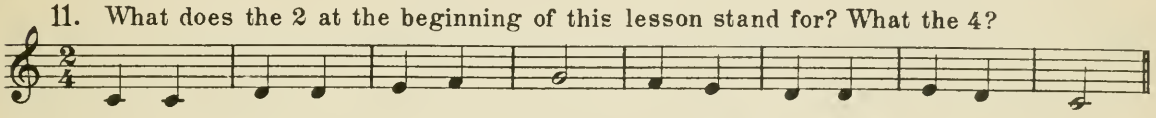
9. Keep in mind the key-note, C– where it is placed and how it sounds.



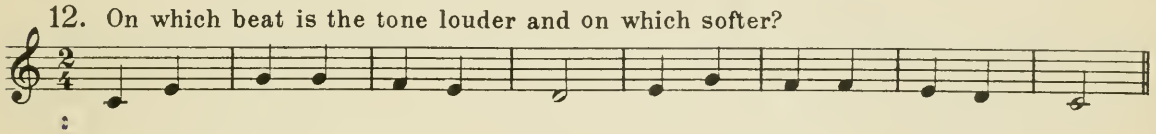
10. What is the time-signature of this lesson?



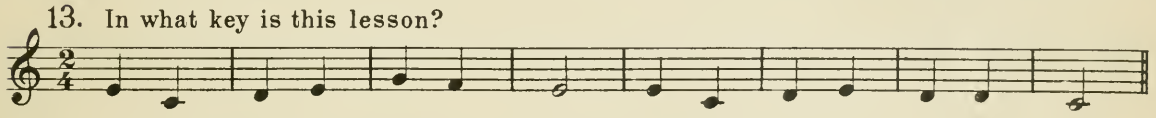
11. What does the 2 at the beginning of this lesson stand for? What the 4?



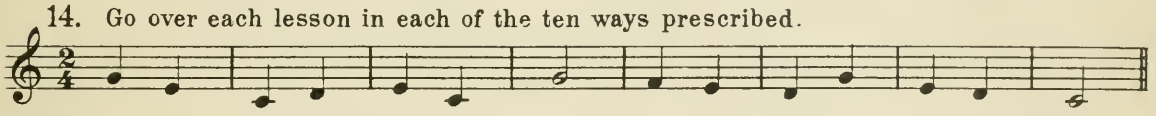
12. On which beat is the tone louder and on which softer?



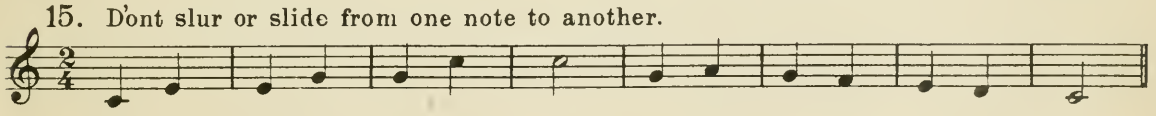
13. In what key is this lesson?



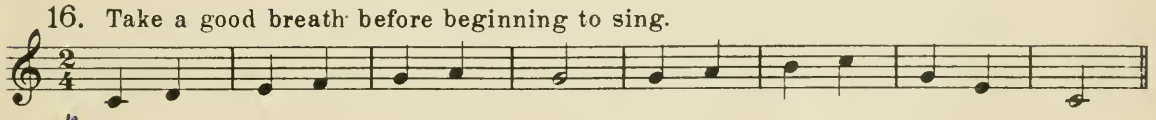
14. Go over each lesson in each of the ten ways prescribed.



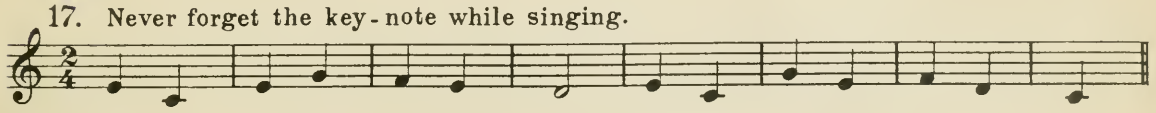
15. D'ont slur or slide from one note to another.



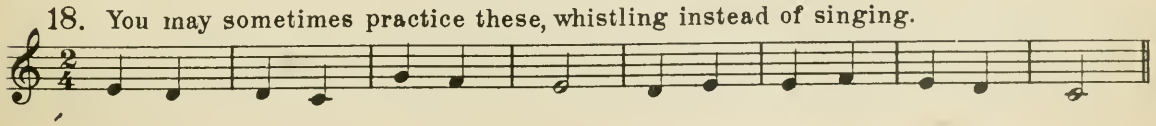
16. Take a good breath before beginning to sing.



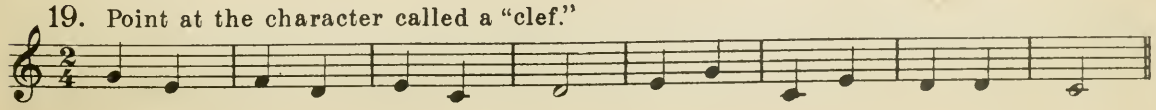
17. Never forget the key-note while singing.



18. You may sometimes practice these, whistling instead of singing.

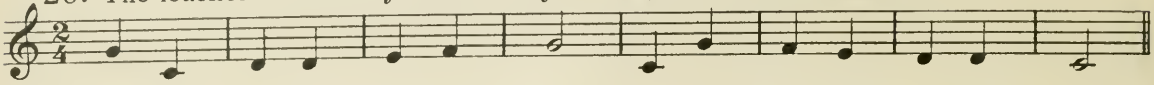


19. Point at the character called a "clef."

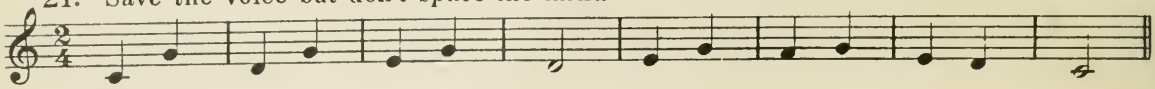


10 1. Doh, ray and instrument. 2. Without instrument. 3. Lah, lah. 4. Clap hands. 5. Sing key-note, play others. 6. Play first, sing second. 7. Sing, play. 8. Beat. 9. Silent measure. 10. Point.

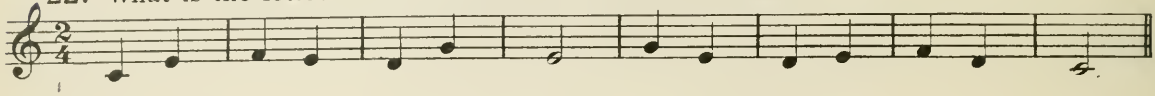
20. The learner needs very little theory but a great deal of practice.



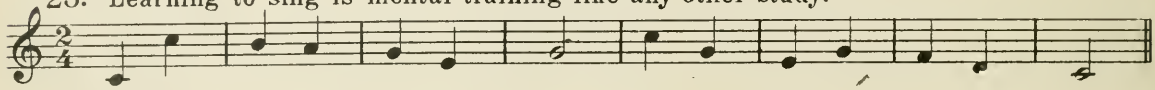
21. Save the voice but don't spare the mind.



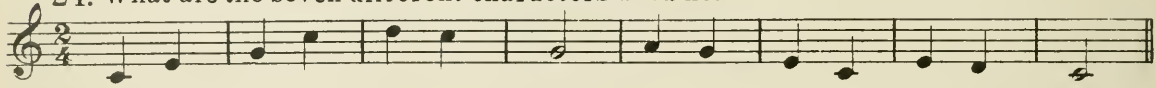
22. What is the letter name of the second line of the staff?



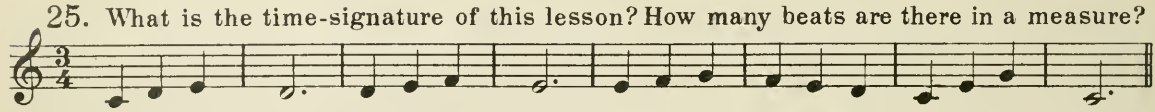
23. Learning to sing is mental training like any other study.



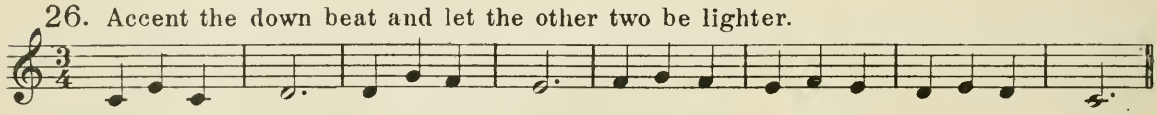
24. What are the seven different characters used here?



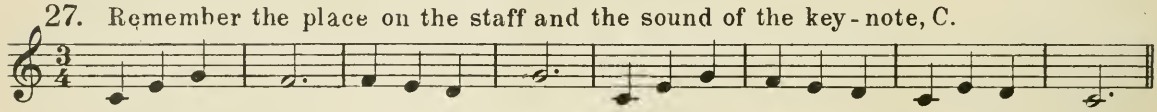
25. What is the time-signature of this lesson? How many beats are there in a measure?



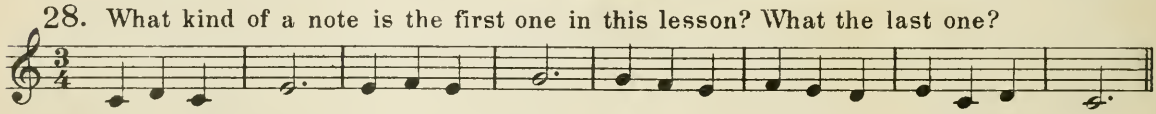
26. Accent the down beat and let the other two be lighter.



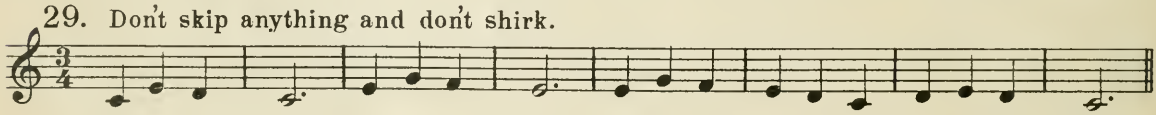
27. Remember the place on the staff and the sound of the key-note, C.



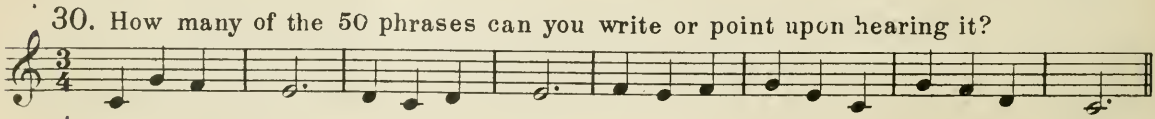
28. What kind of a note is the first one in this lesson? What the last one?



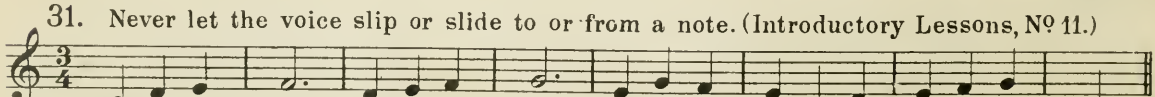
29. Don't skip anything and don't shirk.



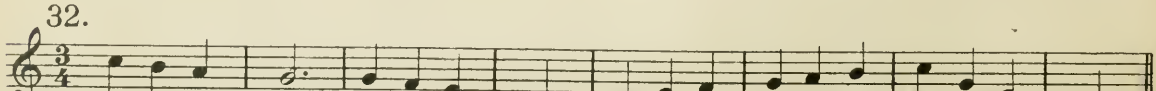
30. How many of the 50 phrases can you write or point upon hearing it?



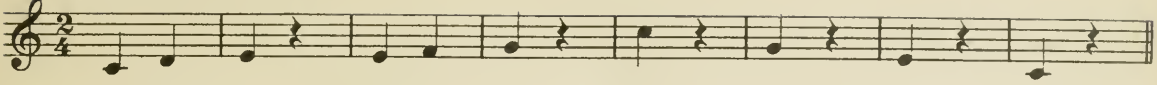
31. Never let the voice slip or slide to or from a note. (Introductory Lessons, Nº 11.)



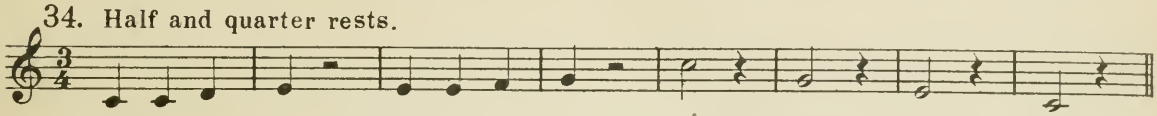
32.



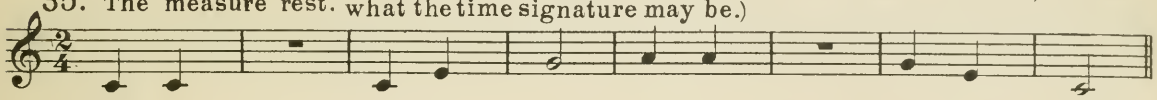
33. The quarter rest.



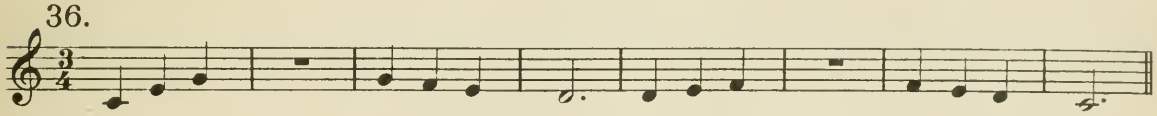
34. Half and quarter rests.



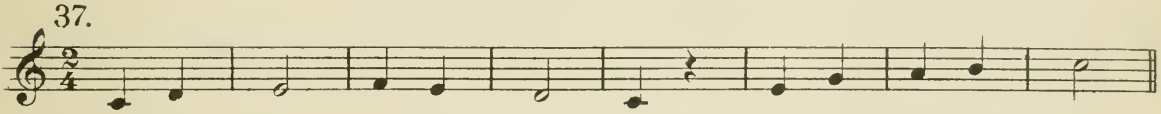
35. The measure rest. (The whole rest is used to indicate a full measure of rest, no matter what the time signature may be.)



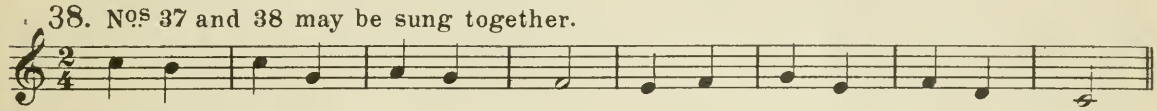
36.



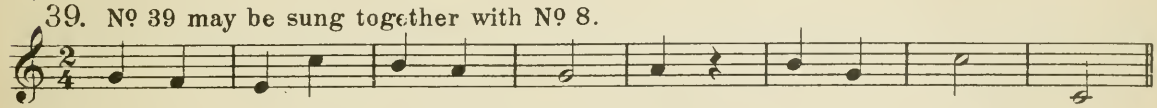
37.



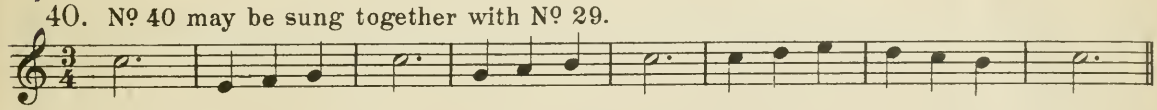
38. Nos 37 and 38 may be sung together.



39. Nº 39 may be sung together with Nº 8.

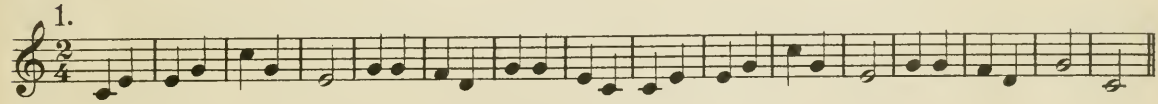


40. Nº 40 may be sung together with Nº 29.

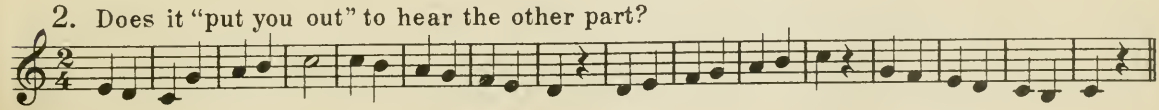


CANONS. The following four lessons are for two divisions of a class, or two singers, or the singer and the instrument. The second voice begins one measure after the first.

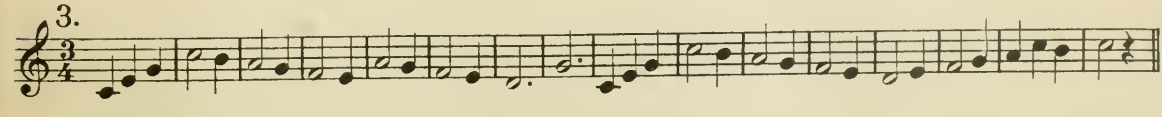
1.



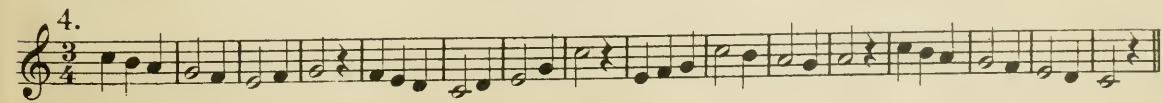
2. Does it "put you out" to hear the other part?



3.

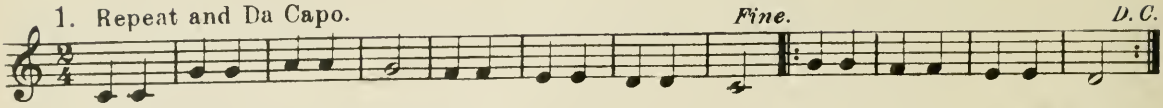


4.

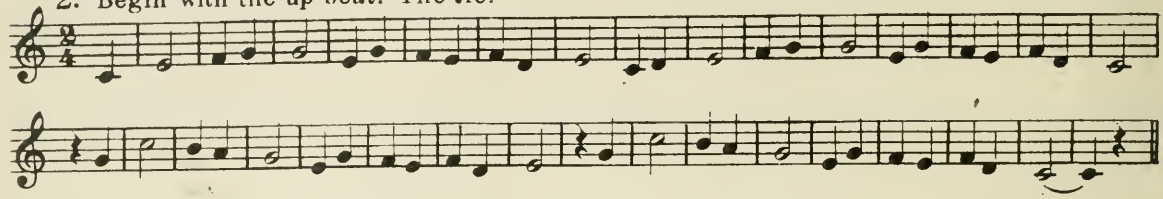


Reading Lessons from Popular Melodies.

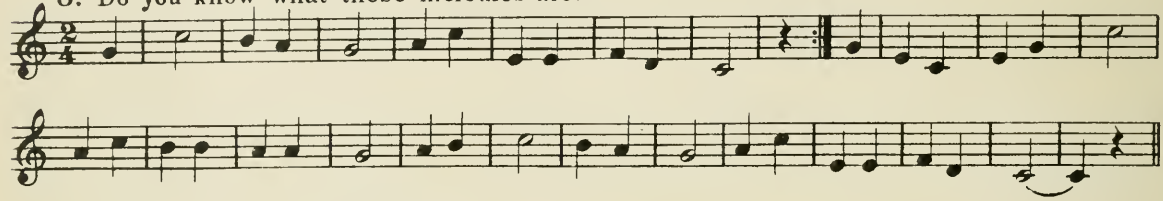
1. Repeat and Da Capo. *Fine.* *D. C.*



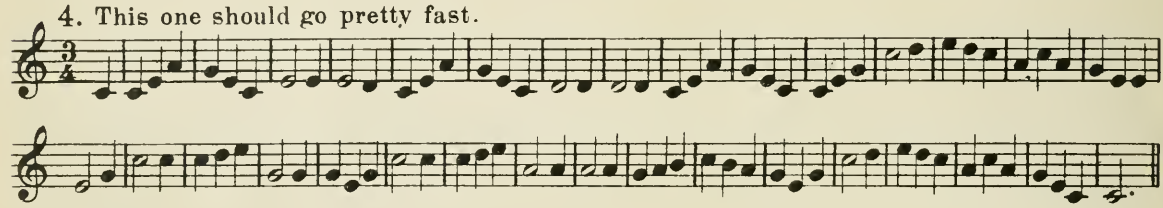
2. Begin with the up beat. The tie.



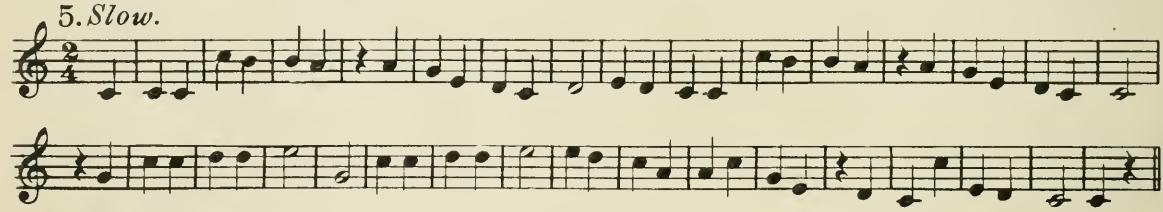
3. Do you know what these melodies are?



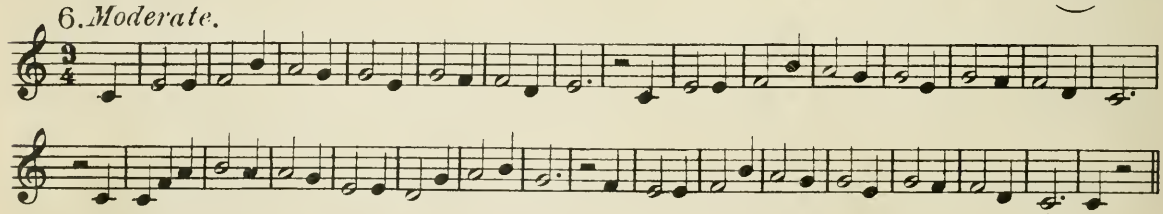
4. This one should go pretty fast.



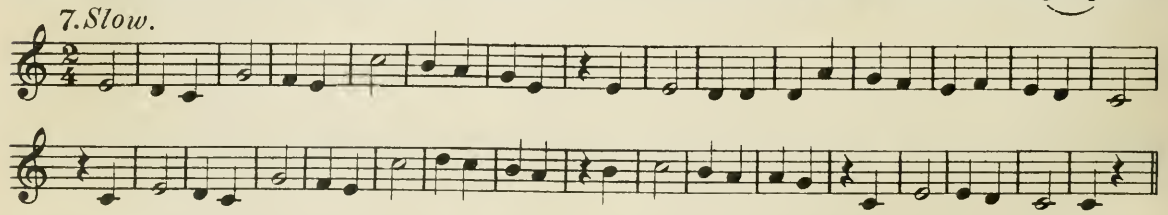
5. *Slow.*



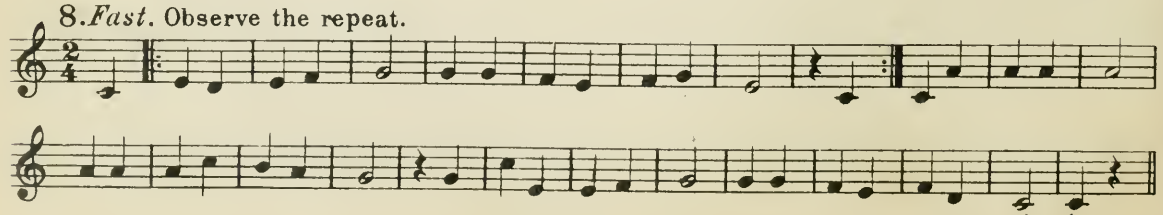
6. *Moderate.*

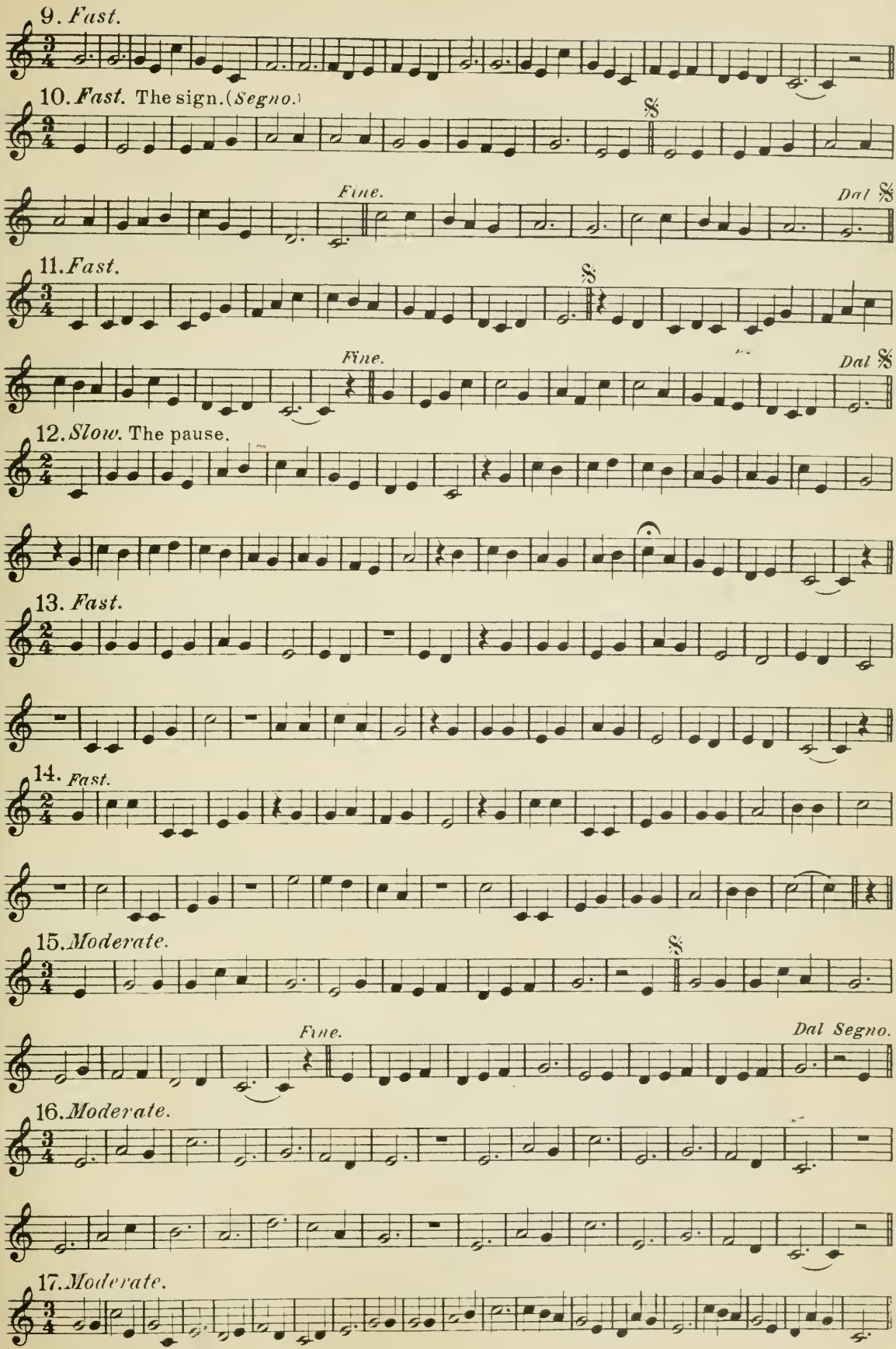


7. *Slow.*



8. *Fast.* Observe the repeat.

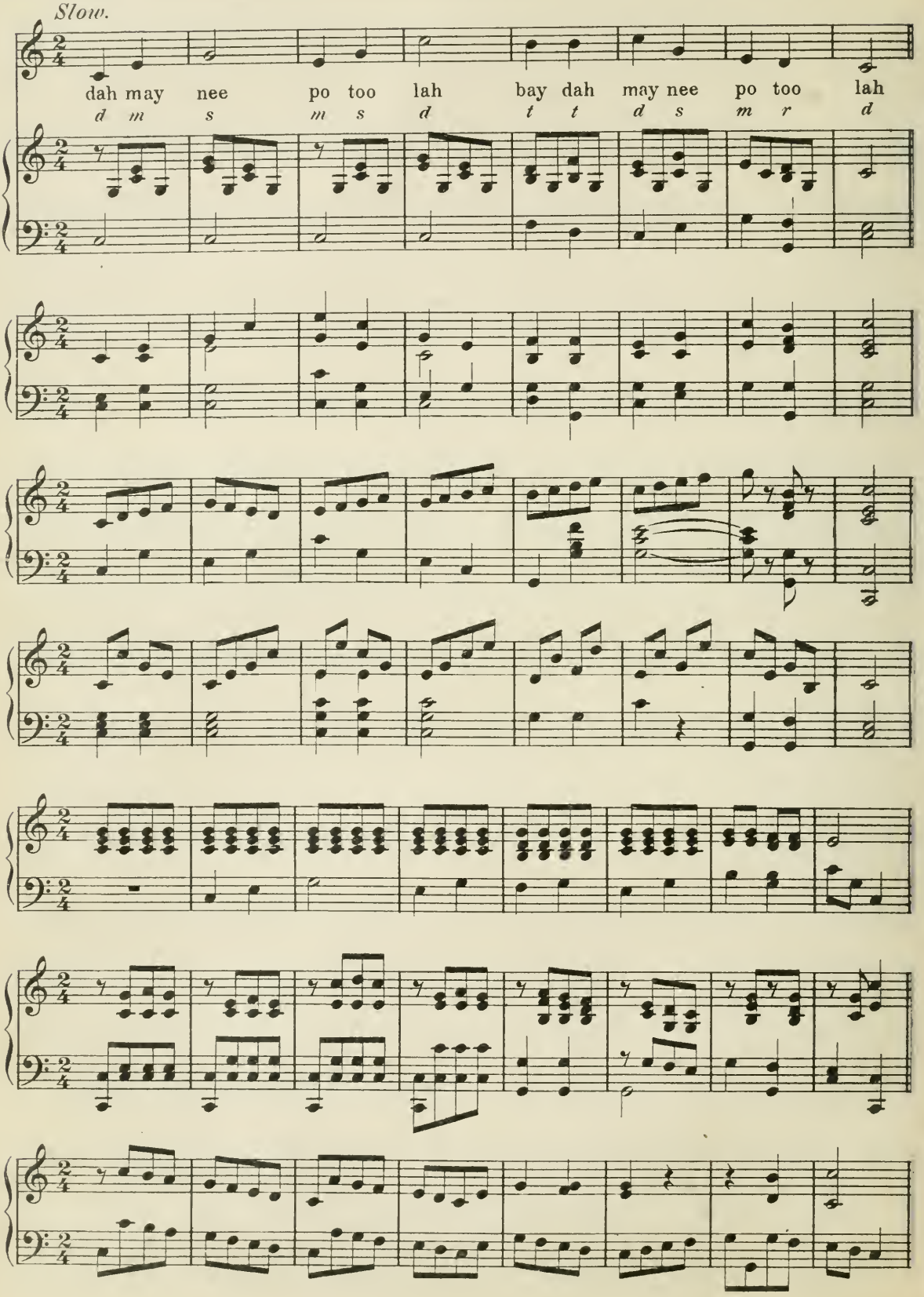



9. Fast.
10. Fast. The sign. (Segno.)
Fine.
Dal 𝄋
11. Fast.
Fine.
Dal 𝄋
12. Slow. The pause.
13. Fast.
14. Fast.
15. Moderate.
Fine.
Dal Segno.
16. Moderate.
17. Moderate.

Theme with Varied Accompaniment.

Sing at first with doh, ray, mee &c., but, when learned, use the other syllables. Beat time.

Slow.

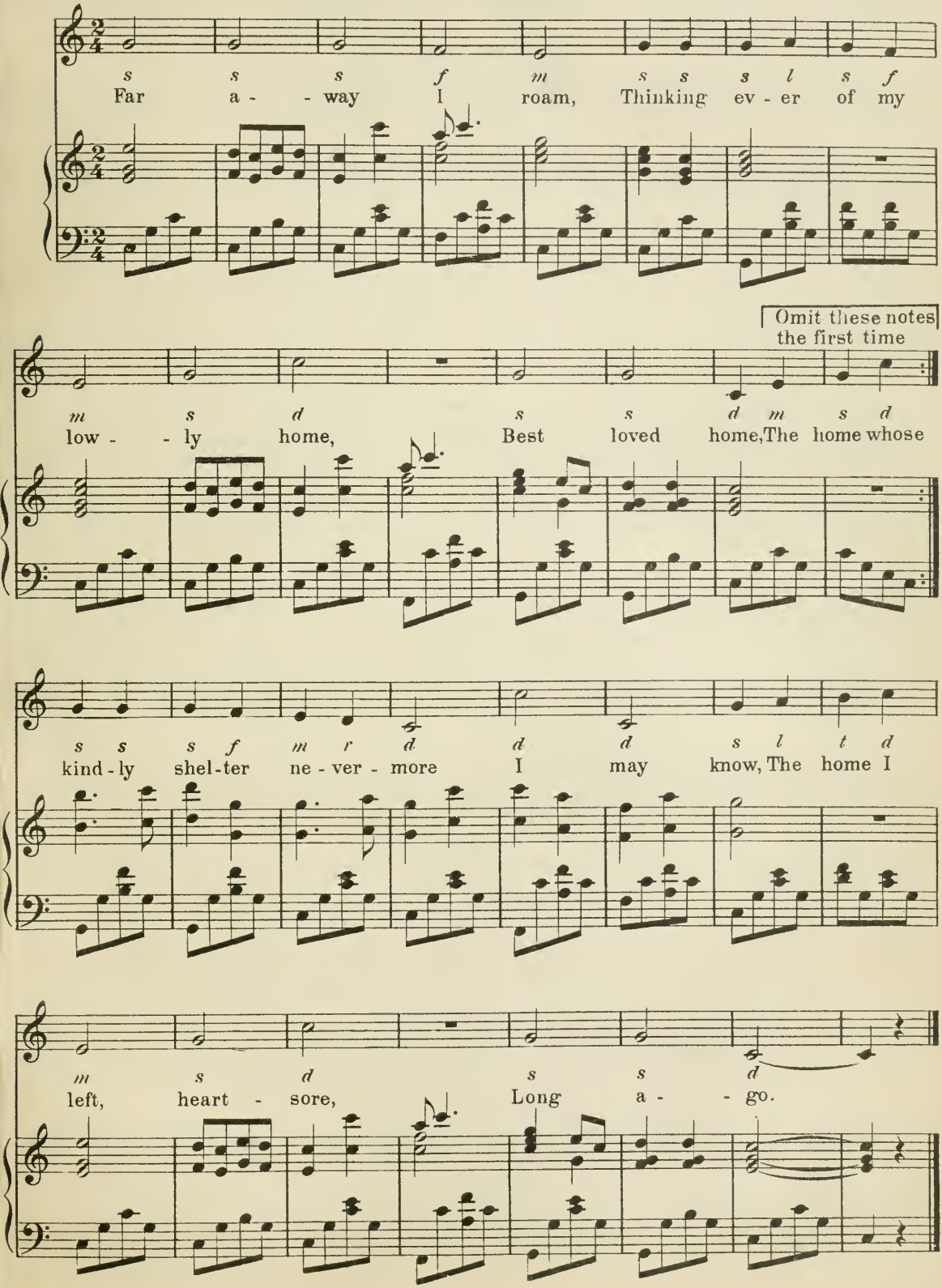


Vocal Accompaniment to a Familiar Melody.

The Suanee River.

Foster.

Sing with syllables first, and, when learned, with the words. Beat time.

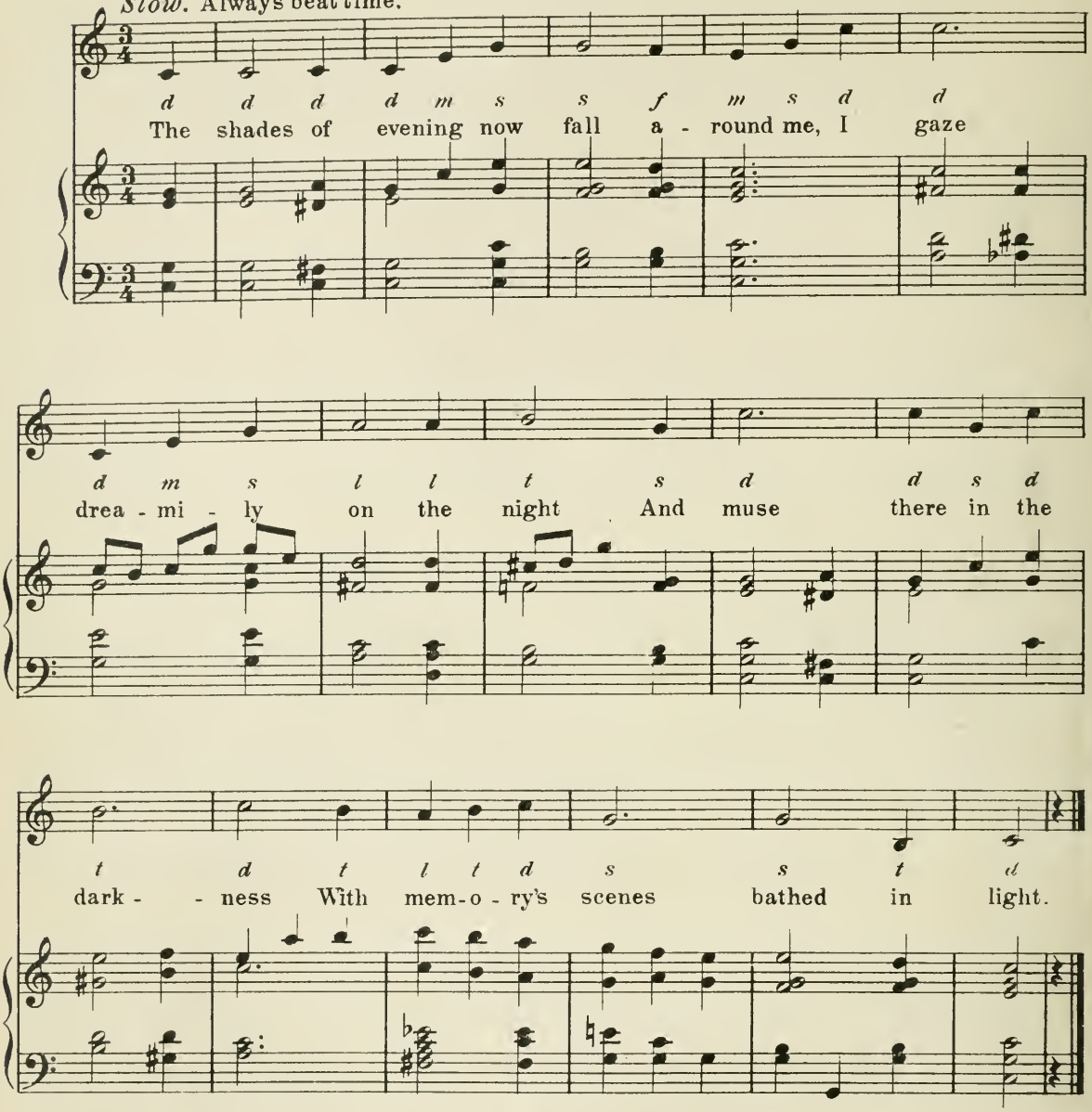
Slow.

s s s f m s s s l s f
Far a - - way I roam, Thinking ev - er of my
Omit these notes the first time
m s d s s d m s d
low - - ly home, Best loved home, The home whose
s s s f m r d d d s l t d
kind - ly shel - ter ne - ver - more I may know, The home I
m s d s s d
left, heart - sore, Long a - - go.

Vocal Accompaniment to a Familiar Melody.

The Last Hope.

Gottschalk.

Slow. Always beat time.


d d d d m s s f m s d d
The shades of evening now fall a - round me, I gaze
d m s l l t s d d s d
drea - mi - ly on the night And muse there in the
t d t l t d s s t d
dark - - ness With mem-o - ry's scenes bathed in light.

As in the study of a foreign language it is well to learn phrases, stories and dialogues by ear before their construction and grammar are fully mastered, so in music-reading, progress is made by singing songs even if they must be learned by rote.

Melodic phraseology must be made very familiar – this familiarity is acquired by both exercises and songs in the same way as in language study in which both grammer and conversation or recitation from memory are used.

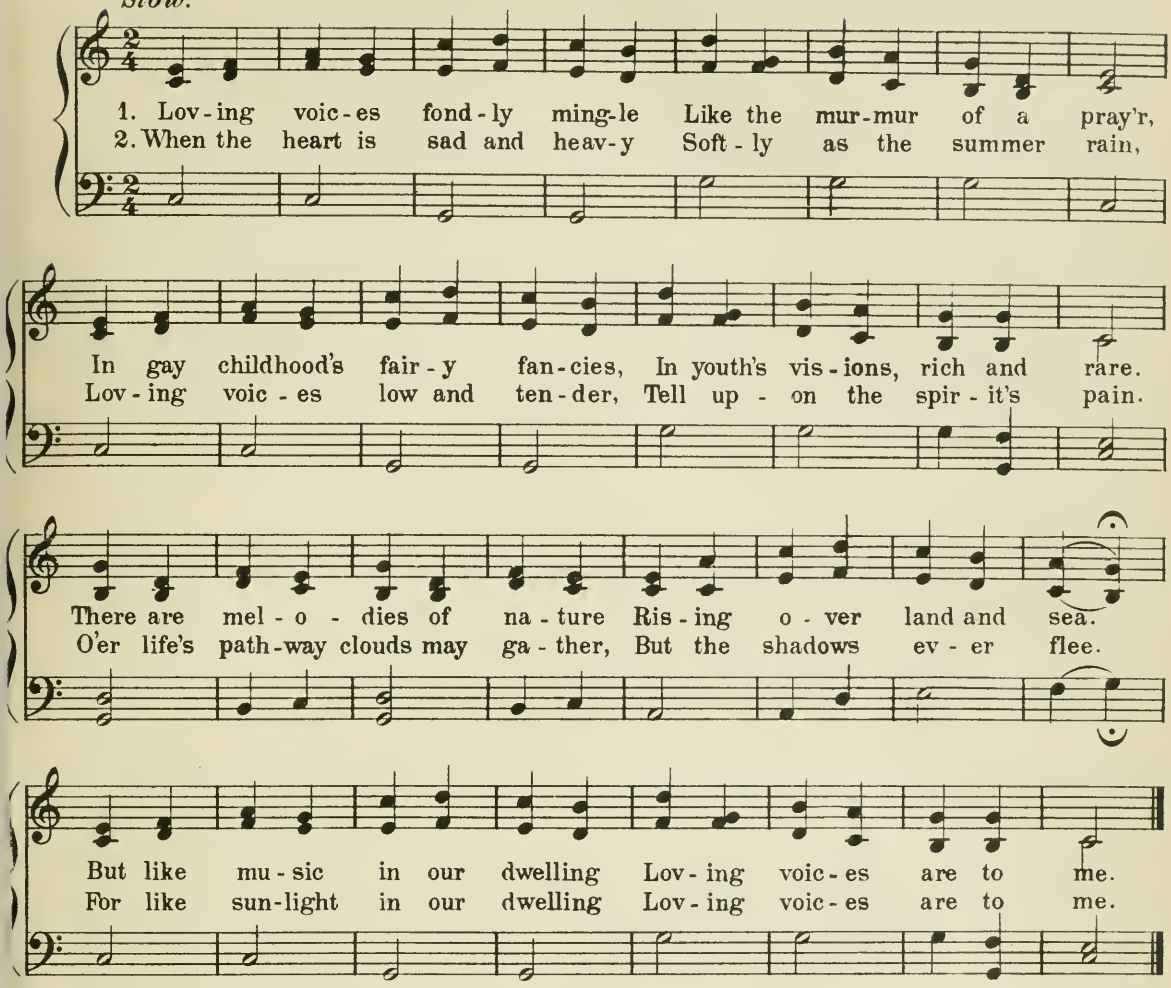
Let the pupil in music-reading sing much, sometimes giving principal thought to key, scale, beat etc., and sometimes to melody, tone, and taste.

For the latter purpose songs are necessary. The songs given in this work may be read in the same manner as the lessons; but when learned they should be sung with the thought of musical effect uppermost, – exact rhythm, clear enunciation, free, unforced tone, with breath at proper places, &c. (See Introductory Lessons, Op. 22.)

Loving Voices.

C.W. Glover.(adapted.)

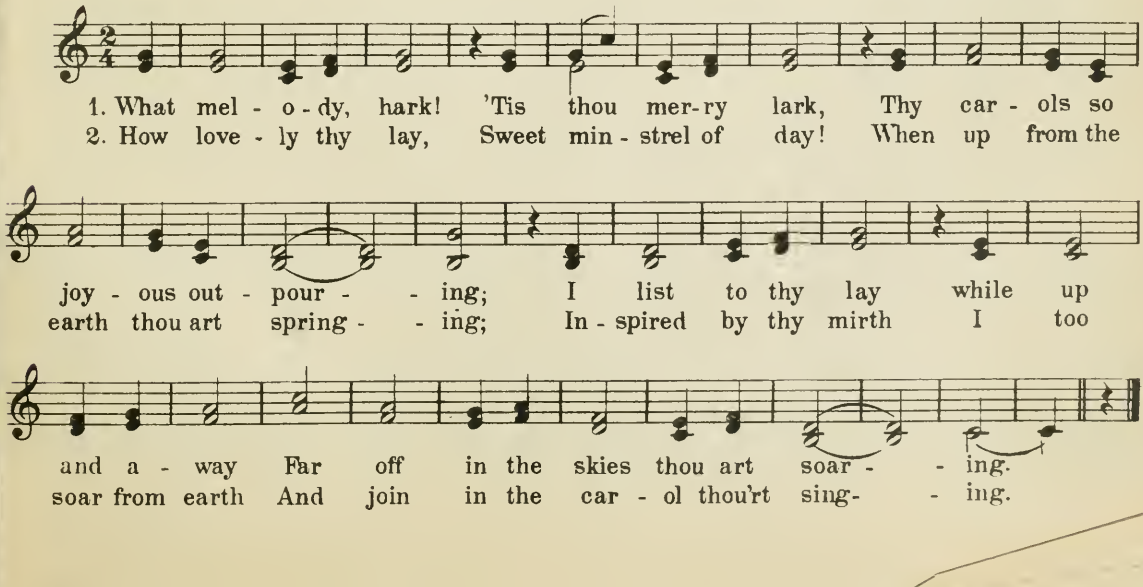
Slow.


1. Lov-ing voic-es fond-ly ming-le Like the mur-mur of a pray'r,
2. When the heart is sad and heav-y Soft-ly as the summer rain,
In gay childhood's fair-y fan-cies, In youth's vis-ions, rich and rare.
Lov-ing voic-es low and ten-der, Tell up-on the spir-it's pain.
There are mel-o-dies of na-ture Ris-ing o-ver land and sea.
O'er life's path-way clouds may ga-ther, But the shadows ev-er flee.
But like mu-sic in our dwelling Lov-ing voic-es are to me.
For like sun-light in our dwelling Lov-ing voic-es are to me.

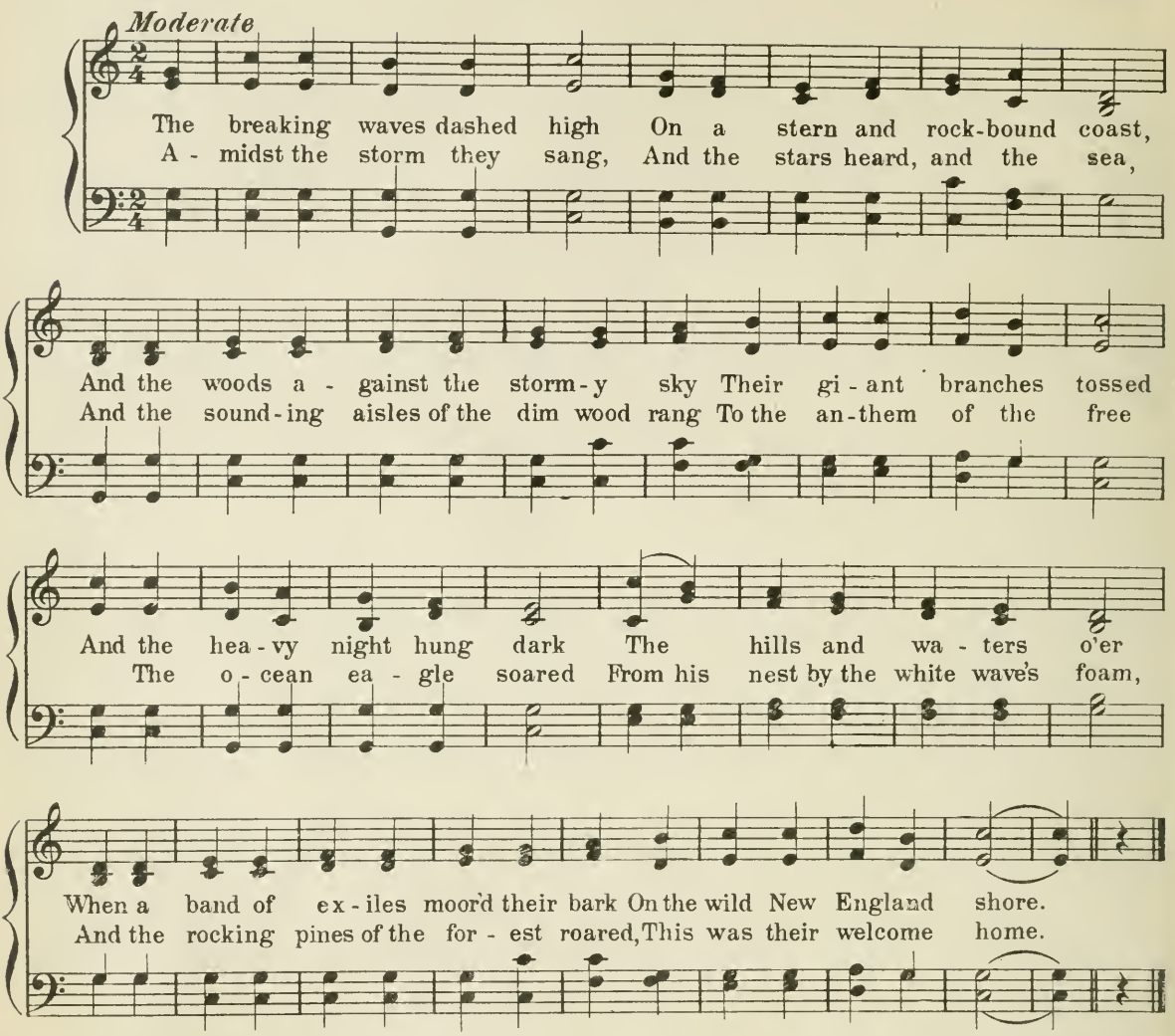
The Lark.

from a part-song by Mendelssohn.

Fast.

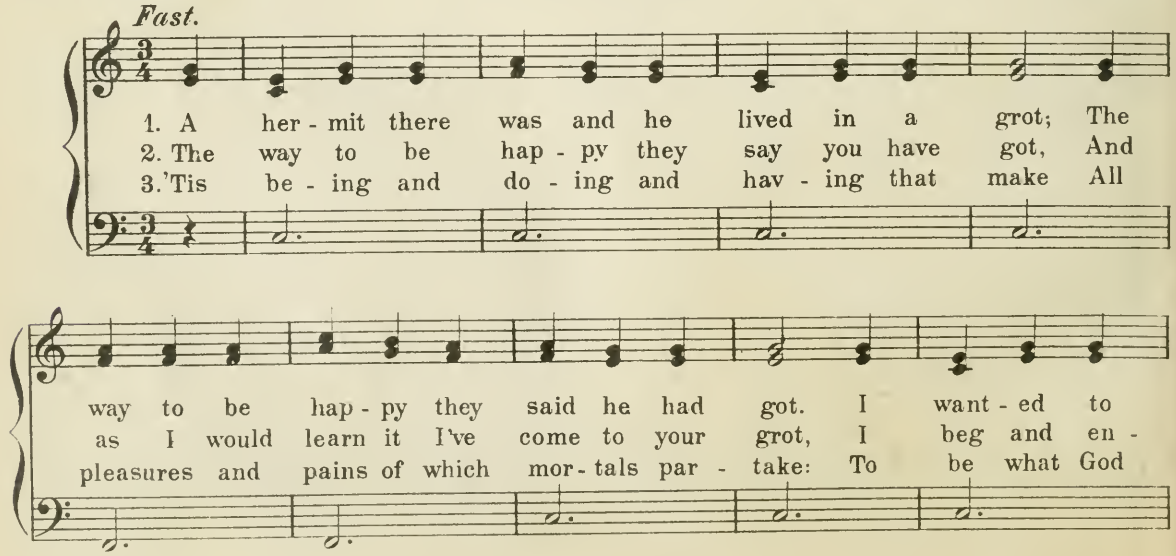

1. What mel-o-dy, hark! 'Tis thou mer-ry lark, Thy car-ols so
2. How love-ly thy lay, Sweet min-strel of day! When up from the
joy-ous out-pour-ing; I list to thy lay while up
earth thou art spring-ing; In-spired by thy mirth I too
and a-way Far off in the skies thou art soar-ing.
soar from earth And join in the car-ol thou'rt sing-ing.

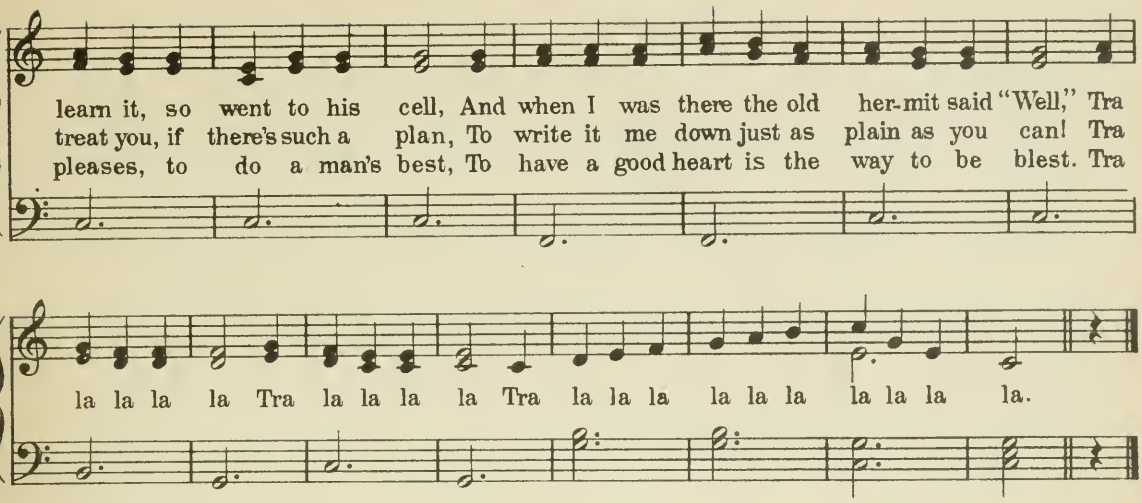
The Landing of the Pilgrims.

Felicia Hemans. Browne.

Moderate
The breaking waves dashed high On a stern and rock-bound coast,
A - midst the storm they sang, And the stars heard, and the sea,
And the woods a - gainst the storm - y sky Their gi - ant branches tossed
And the sound - ing aisles of the dim wood rang To the an - them of the free
And the hea - vy night hung dark The hills and wa - ters o'er
The o - cean ea - gle soared From his nest by the white wave's foam,
When a band of ex - iles moor'd their bark On the wild New England shore.
And the rocking pines of the for - est roared, This was their welcome home.

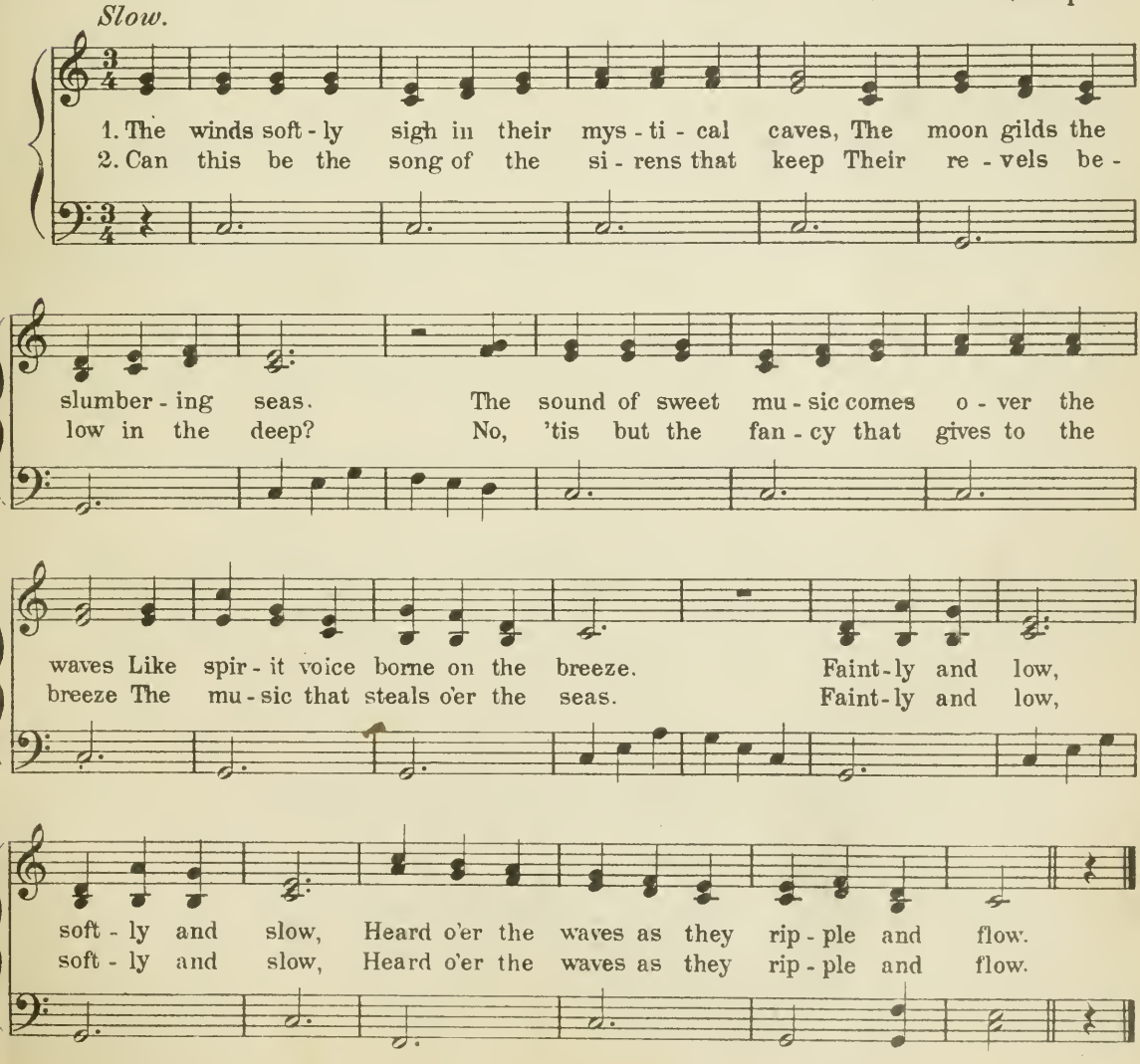
The Hermit.

Peter Parley. Adapted.


Fast.
1. A her - mit there was and he lived in a grot; The
2. The way to be hap - py they say you have got, And
3. 'Tis be - ing and do - ing and hav - ing that make All
way to be hap - py they said he had got. I want - ed to
as I would learn it I've come to your grot, I beg and en -
pleasures and pains of which mor - tals par - take: To be what God


learn it, so went to his cell, And when I was there the old her-mit said "Well," Tra
treat you, if there's such a plan, To write it me down just as plain as you can! Tra
pleases, to do a man's best, To have a good heart is the way to be blest. Tra
la la la la Tra la la la la Tra la la la la la la la la la.

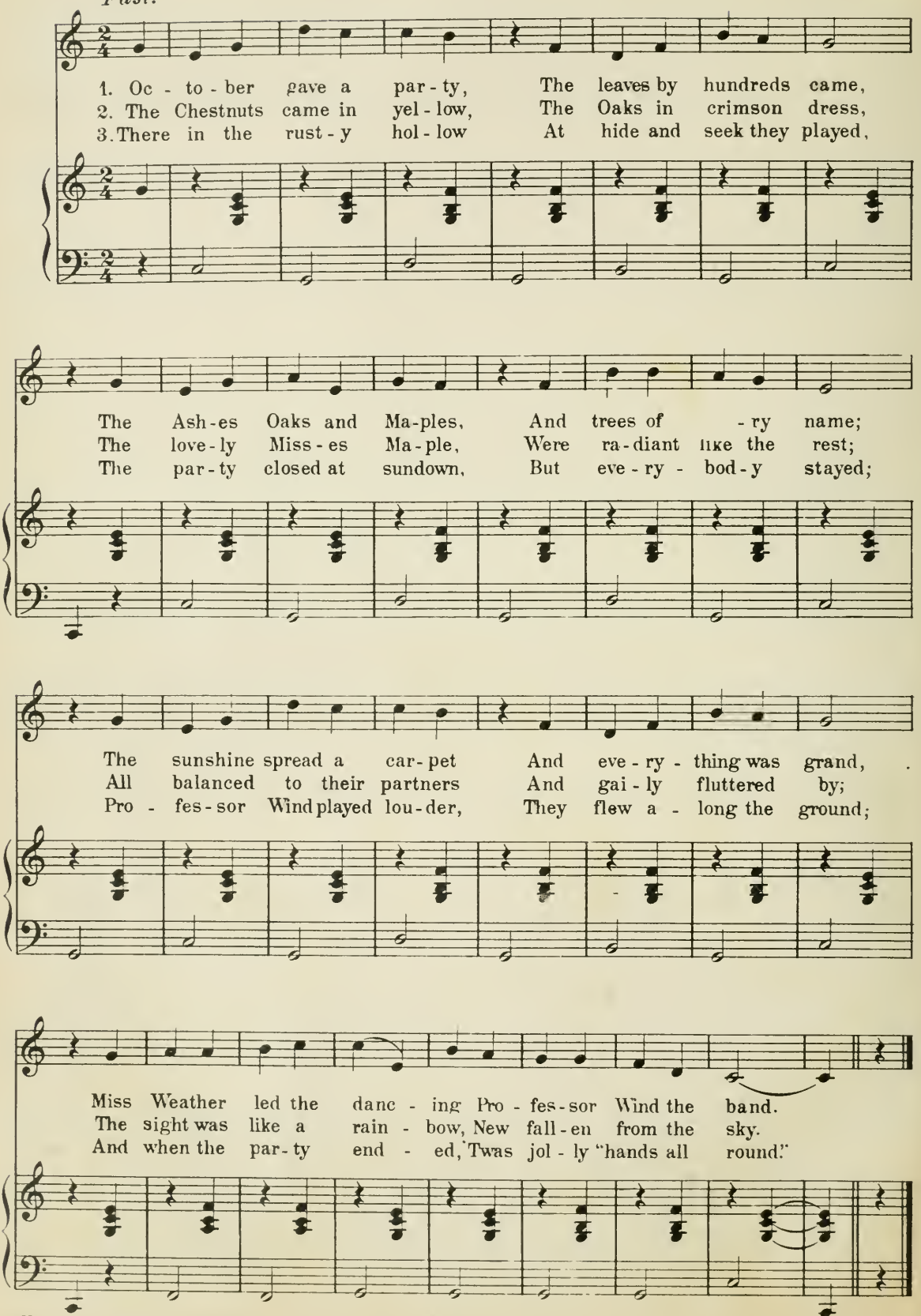
Music on the Waves.

C. W. Glover. (adapted.)

Slow.
1. The winds soft - ly sigh in their mys - ti - cal caves, The moon gilds the
2. Can this be the song of the si - rens that keep Their re - vels be -
slumber - ing seas. The sound of sweet mu - sic comes o - ver the
low in the deep? No, 'tis but the fan - cy that gives to the
waves Like spir - it voice borne on the breeze. Faint - ly and low,
breeze The mu - sic that steals o'er the seas. Faint - ly and low,
soft - ly and slow, Heard o'er the waves as they rip - ple and flow.
soft - ly and slow, Heard o'er the waves as they rip - ple and flow.

October's Party.

Alex. Lee.

Fast.


1. Oc - to - ber gave a par - ty, The leaves by hundreds came,
2. The Chestnuts came in yel - low, The Oaks in crimson dress,
3. There in the rust - y hol - low At hide and seek they played,
The Ash - es Oaks and Ma - ples, And trees of - ry name;
The love - ly Miss - es Ma - ple, Were ra - diant like the rest;
The par - ty closed at sundown, But eve - ry - bod - y stayed;
The sunshine spread a car - pet And eve - ry - thing was grand,
All balanced to their partners And gai - ly fluttered by;
Pro - fes - sor Wind played lou - der, They flew a - long the ground;
Miss Weather led the danc - ing Pro - fes - sor Wind the band.
The sight was like a rain - bow, New fall - en from the sky.
And when the par - ty end - ed, 'Twas jol - ly "hands all round."

Words used by Permission of American Book Co.

The Lover and the Bird.

Guglielmo.
(adapted.)

Moderate.

1. O sing, sing on sweet-ly to cheer me, Bird, thy mu - sic
2. O sing, sing on e'en to de - ceive me, Bird, with vis - ions

sol-ace will bring; Thou wilt not leave me, Why should'st thou fear me?
glitt'ring but vain; Flat-t'ring but vain hopes, O, do not leave me,

p

Sing of love, of love on - ly sing Sing,
Sing of love, of love on - ly sing Sing,

f *p*

cresc.

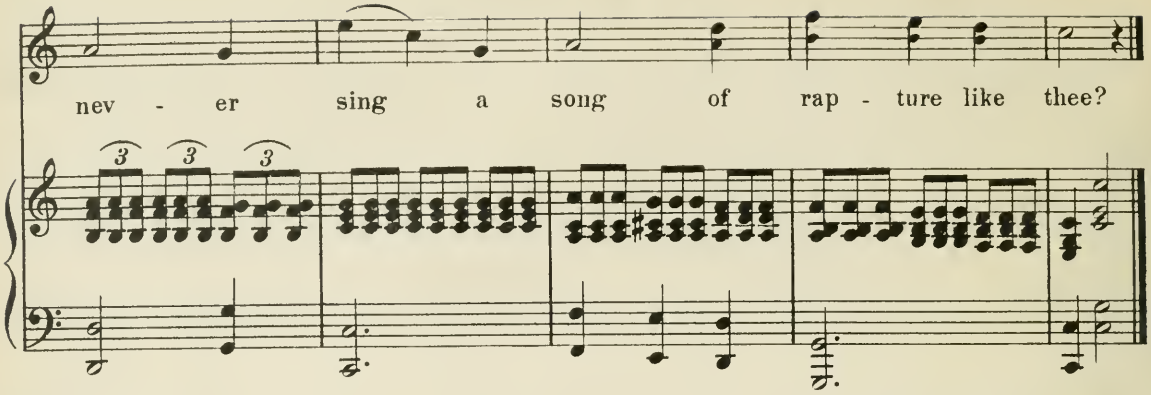
sing, ah! sing to me.
sing, ah! sing to me.

p *pp* *cresc.*

Slow.

Ah! song - ster pit - y me Why can I

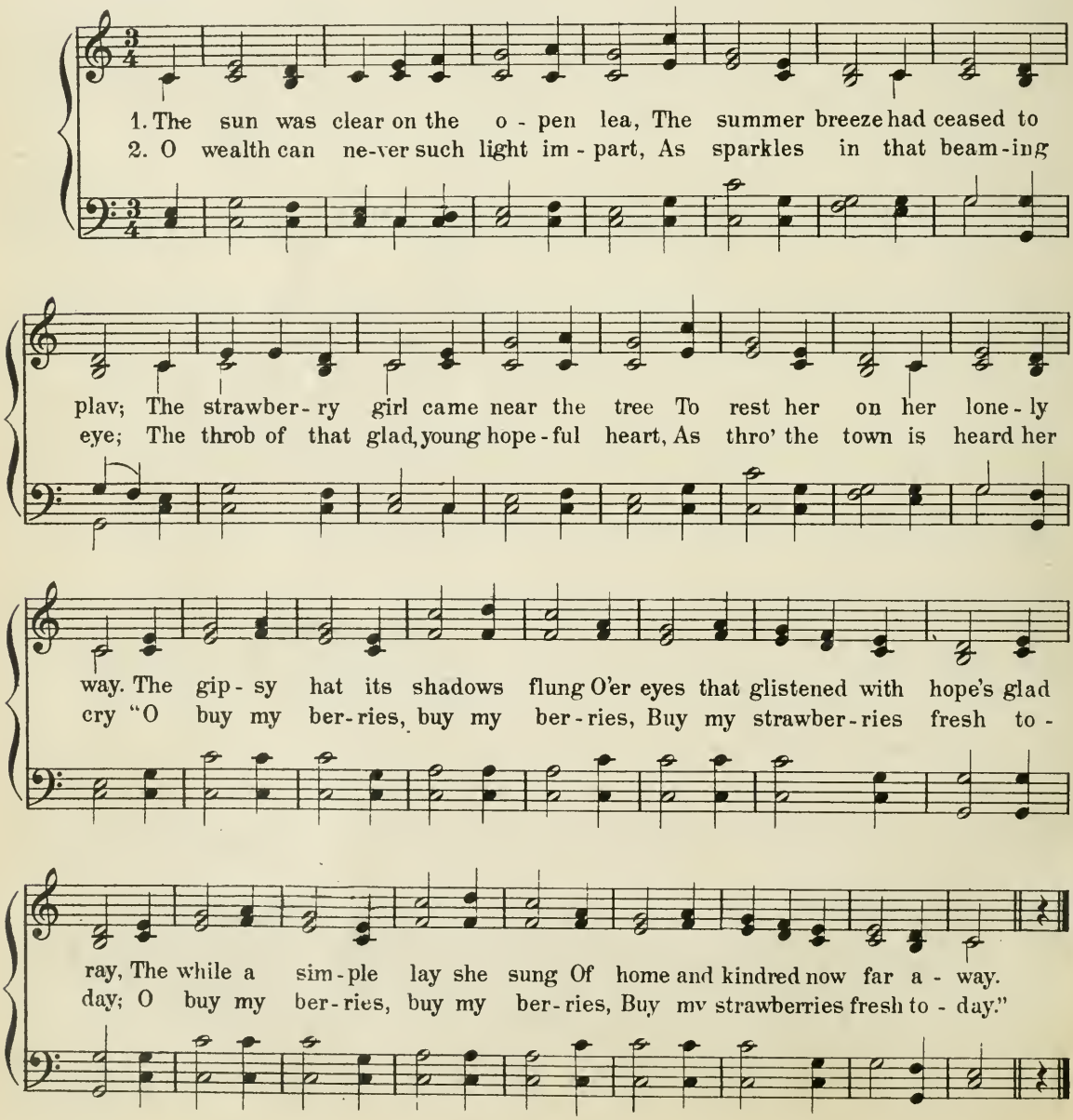
f deliberate



The Strawberry Girl.

adapted from M. D. Sullivan.

Fast.

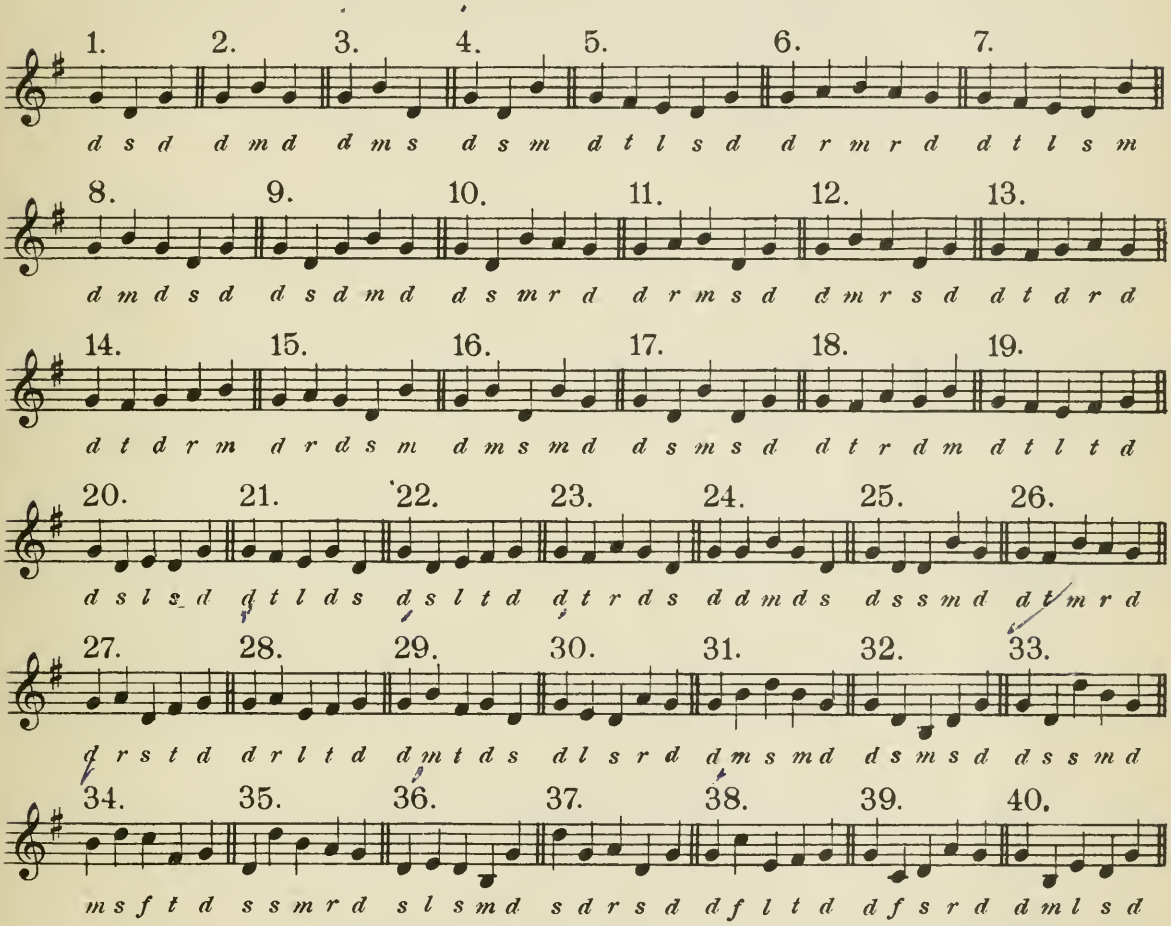

1. The sun was clear on the o - pen lea, The summer breeze had ceased to play; The strawber - ry girl came near the tree To rest her on her lone - ly way. The gip - sy hat its shadows flung O'er eyes that glistened with hope's glad ray, The while a sim - ple lay she sung Of home and kindred now far a - way.
2. O wealth can ne-ver such light im - part, As sparkles in that beam - ing eye; The throb of that glad, young hope - ful heart, As thro' the town is heard her cry "O buy my ber - ries, buy my ber - ries, Buy my strawber - ries fresh to - day; O buy my ber - ries, buy my ber - ries, Buy my strawberries fresh to - day."

Phrases for Practice, Key of G.

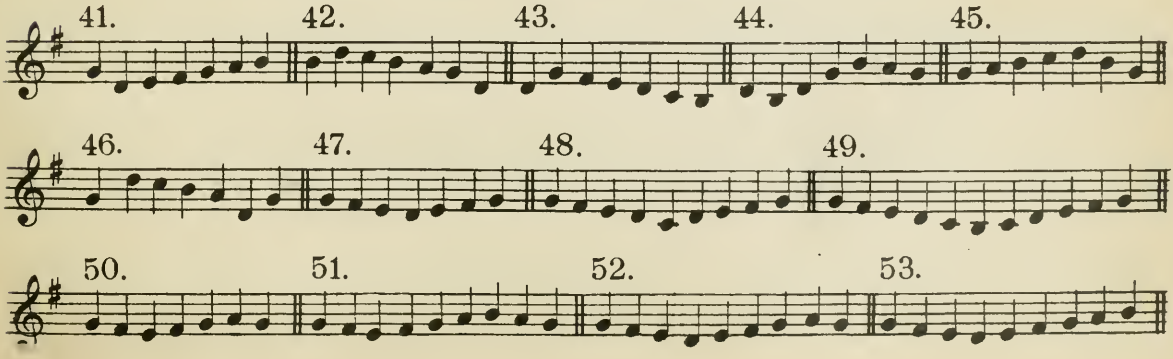
Read the comments given with the Phrases for Practice, Key of C; and follow the same directions here. The phrases must be learned.

1. Play the phrase upon the instrument.
2. Sing it with doh, ray, etc., playing loudly at the same time.
3. Sing it with doh, ray, etc., without the instrument.
4. Sing it with lah, lah, (or loo) without the instrument.
5. Sing it from memory, pointing on the fingers the position of the notes on the staff.

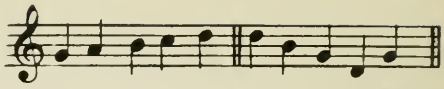
Do not force the voice. Very soft tones will answer for this practice.


1. 2. 3. 4. 5. 6. 7.
d s d d m d d m s d s m d t l s d d r m r d d t l s m
8. 9. 10. 11. 12. 13.
d m d s d d s d m d d s m r d d r m s d d m r s d d t d r d
14. 15. 16. 17. 18. 19.
d t d r m d r d s m d m s m d d s m s d d t r d m d t l t d
20. 21. 22. 23. 24. 25. 26.
d s l s d d t l d s d s l t d d t r d s d d m d s d s s m d d t m r d
27. 28. 29. 30. 31. 32. 33.
d r s t d d r l t d d m t d s d l s r d d m s m d d s m s d d s s m d
34. 35. 36. 37. 38. 39. 40.
m s f t d s s m r d s l s m d s d r s d d f l t d d f s r d d m l s d

Supplementary Passages for Practice or Dictation.



Reading Lessons, Key of G.

Each time before singing a lesson play these passages. 

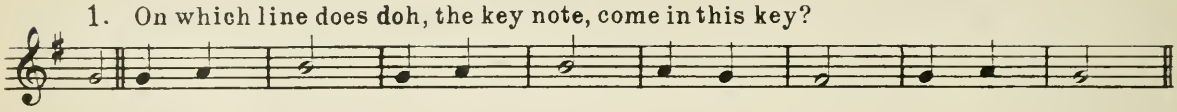
Remember the pitch and the representation of the key-note (printed by itself before the first lessons.)

Practice each lesson as specified for the key of C.

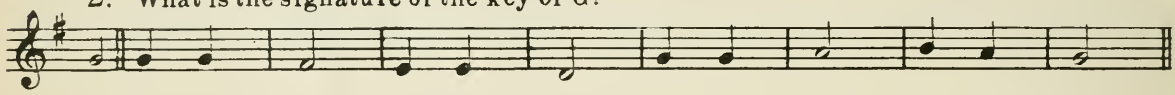
1. Play and sing it using doh, ray, mee, etc.
2. Sing without the instrument, doh, ray, etc.
3. Sing without the instrument, lah, lah (or loo).
4. Clap the hands at the first note of each measure.
5. Sing the key-note each time and play the others. Do not play and sing together. Keep time.
6. Play the first measure, sing the second, alternate.
7. Sing the first and play the second; alternate.
8. Beat time. Accent the first note in each measure.
9. Sing one measure and be silent in the next; alternate.
10. Point the lesson on the fingers, or write it upon a staff.

Be sure you keep in tune.

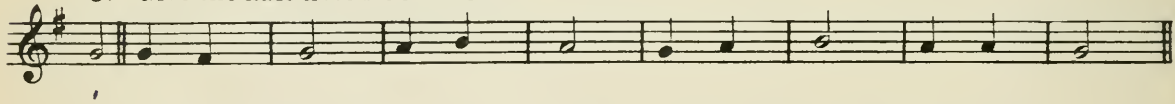
1. On which line does doh, the key note, come in this key?



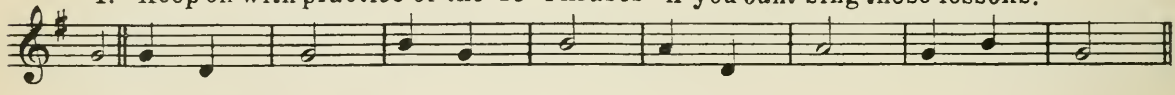
2. What is the signature of the key of G?



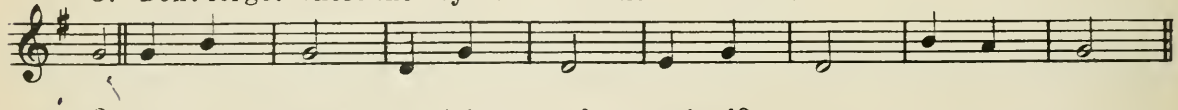
3. Give the half note its full time.



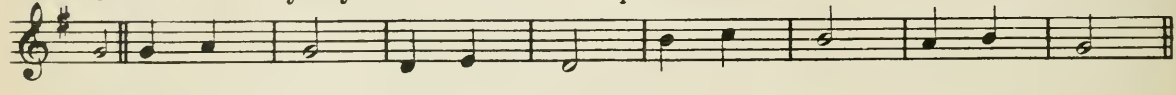
4. Keep on with practice of the 40 "Phrases" if you cant sing these lessons.



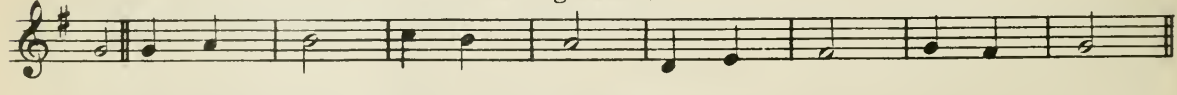
5. Don't forget where the key note is and how it sounds.



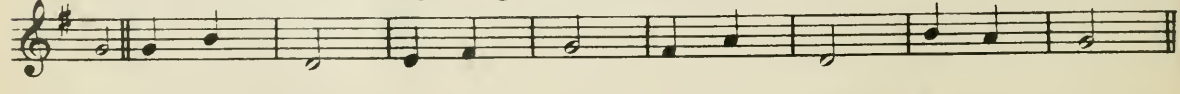
6. In how many ways is each lesson to be practiced?



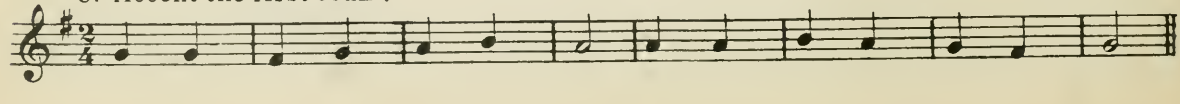
7. You must not use chest tones as high as F♯.



8. The small note at the beginning is a "memory tone."

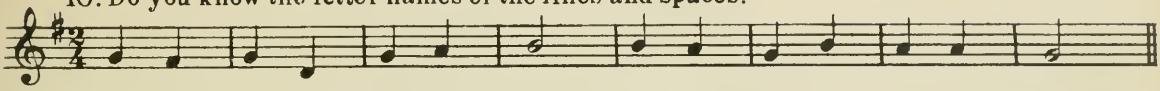


9. Accent the first count.

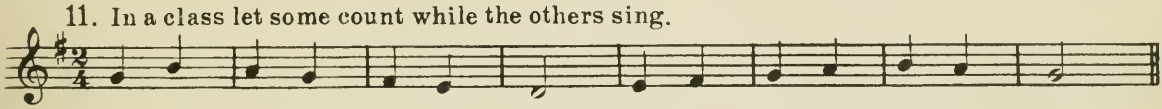


1. Doh, ray and instrument. 2. Without instrument. 3. Lah. 4. Clap hands. 5. Sing key-note and play others. 6. Play—sing. 7. Sing—play. 8. Beat. 9. Silent measures. 10. Point.

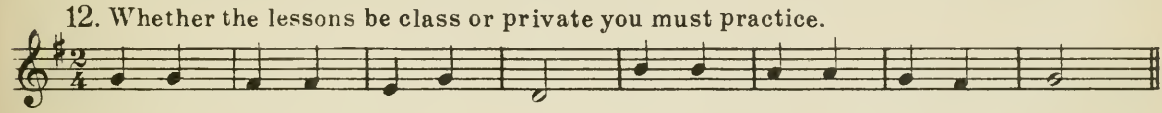
10. Do you know the letter names of the lines and spaces?



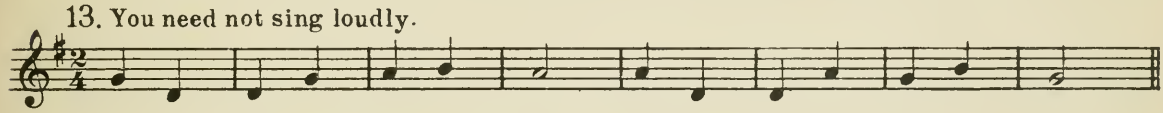
11. In a class let some count while the others sing.



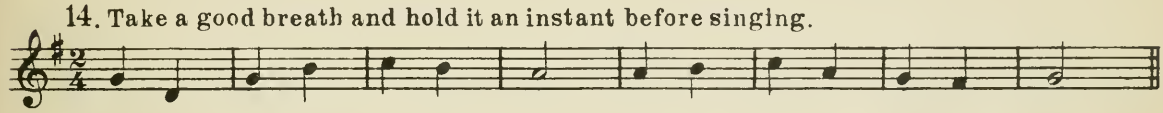
12. Whether the lessons be class or private you must practice.



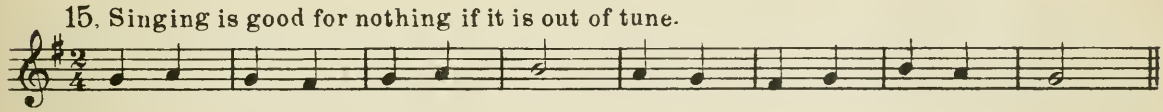
13. You need not sing loudly.



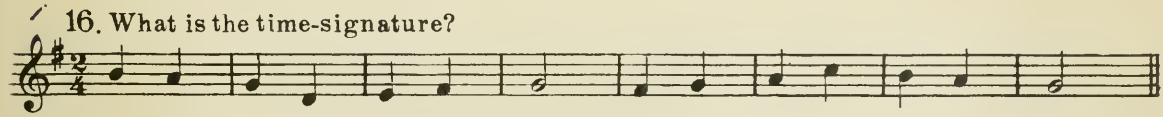
14. Take a good breath and hold it an instant before singing.



15. Singing is good for nothing if it is out of tune.



16. What is the time-signature?



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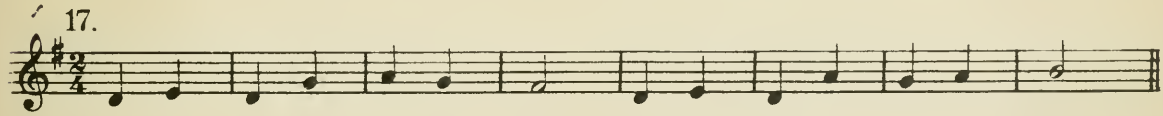

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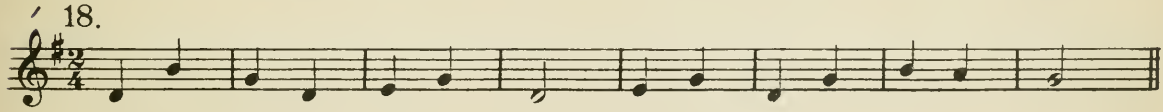
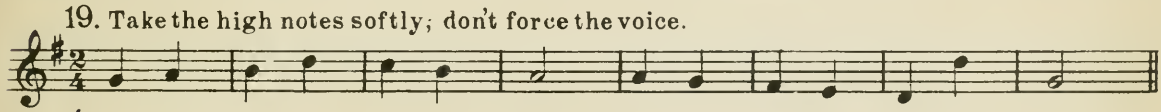


19. Take the high notes softly; don't force the voice.



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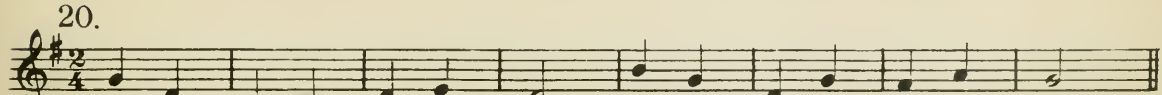

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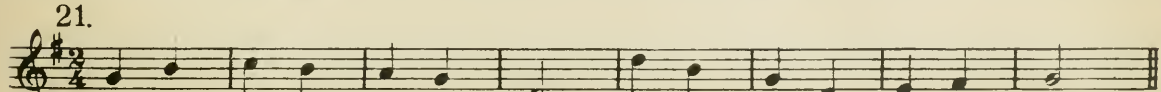
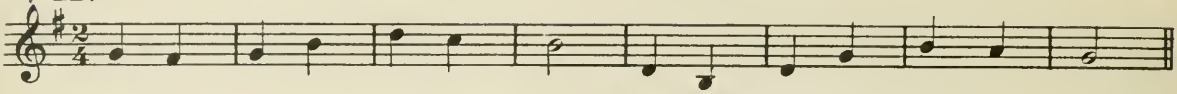
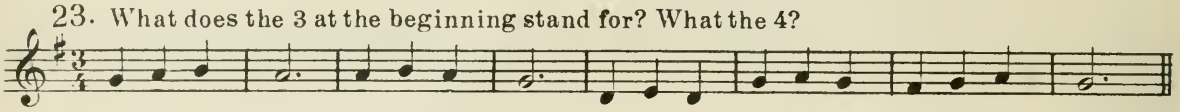


 1. With instrument. 2. Without. 3. Lah. 4. Hands. 5. Key-note. 6. Play-sing. 7. Sing-play. 8. Beat. 9. Silent. 10. Point.

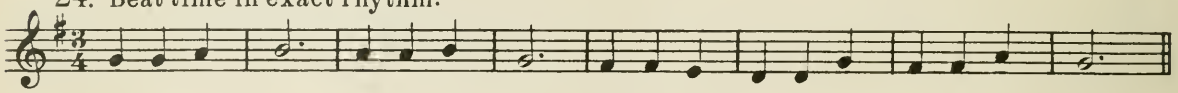
22.



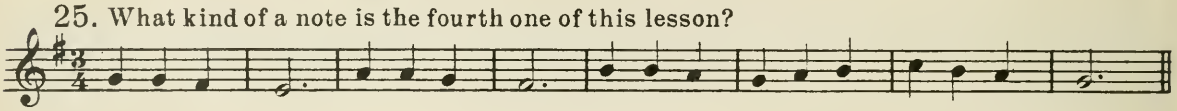
23. What does the 3 at the beginning stand for? What the 4?



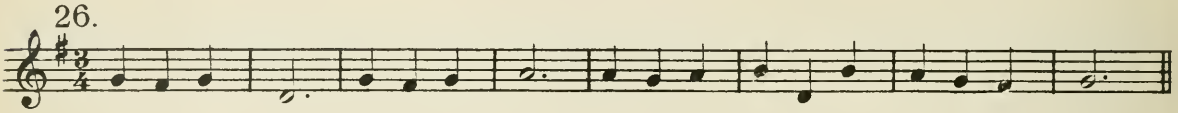
24. Beat time in exact rhythm.



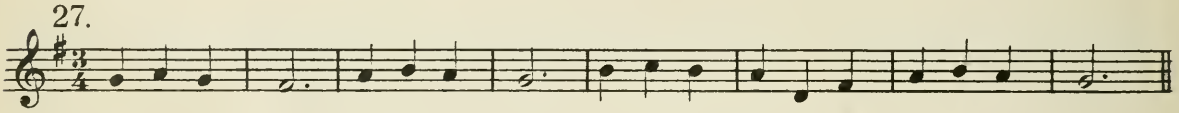
25. What kind of a note is the fourth one of this lesson?



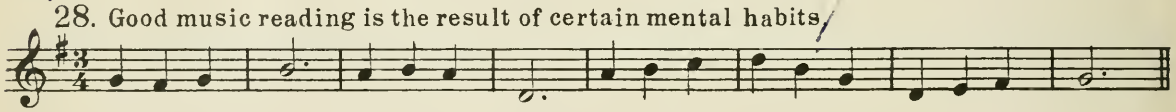
26.



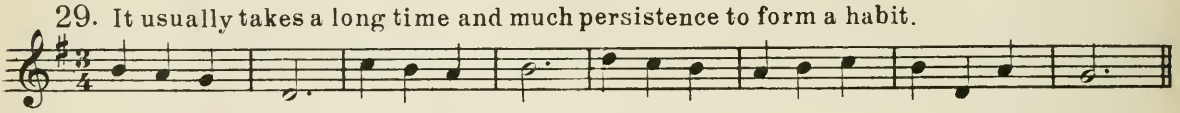
27.



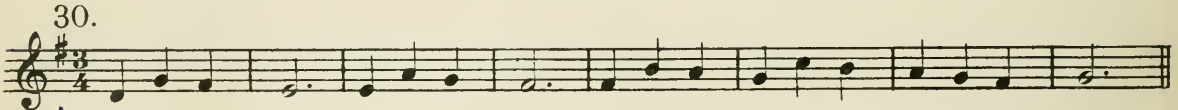
28. Good music reading is the result of certain mental habits.



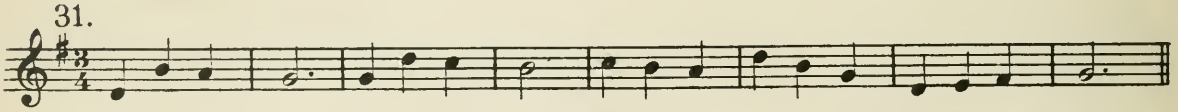
29. It usually takes a long time and much persistence to form a habit.



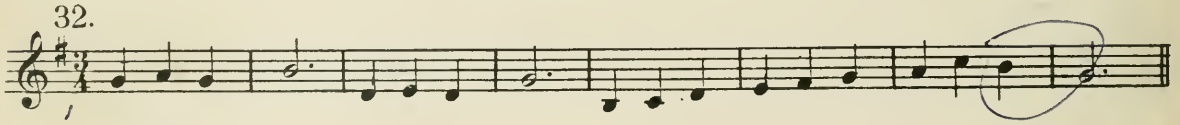
30.



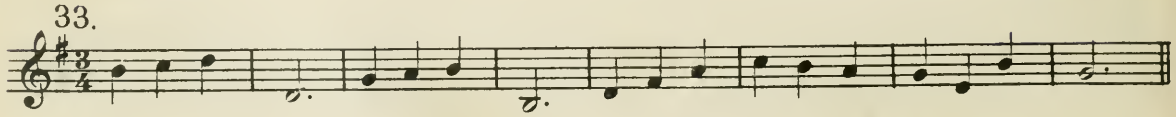
31.



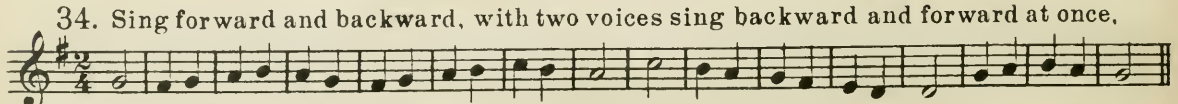
32.



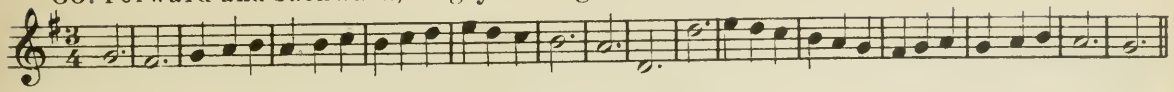
33.



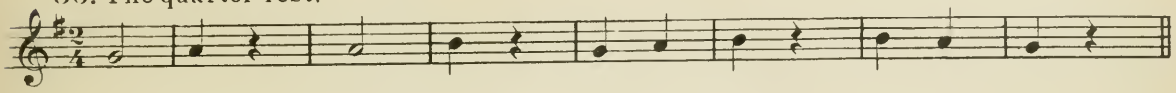
34. Sing forward and backward, with two voices sing backward and forward at once.



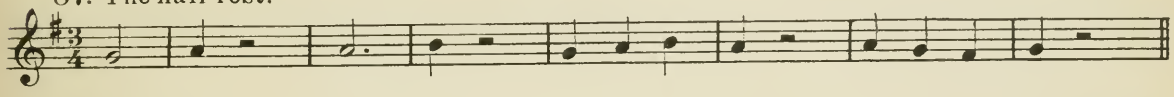
35. Forward and backward, singly and together as in No. 34.



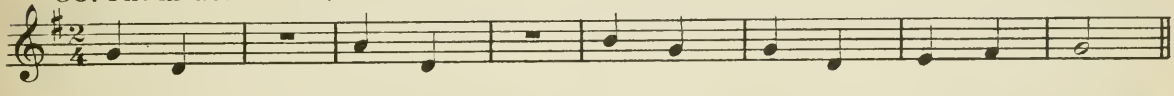
36. The quarter rest.



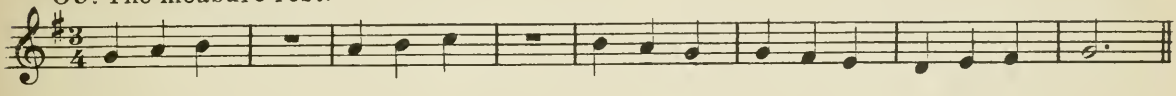
37. The half rest.



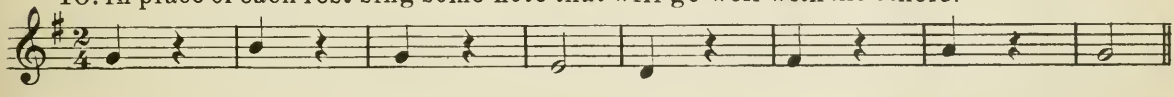
38. The measure rest.



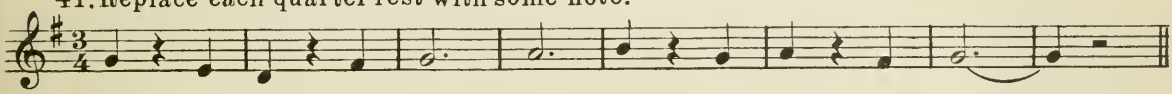
39. The measure rest.



40. In place of each rest sing some note that will go well with the others.

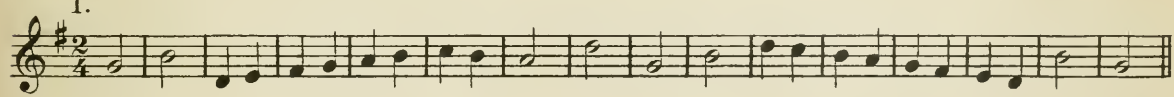


41. Replace each quarter rest with some note.

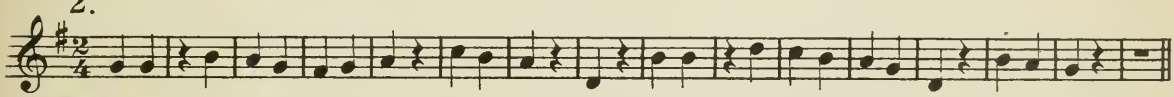


CANONS. Two divisions of a class, two singers or voice and instrument. The second voice begins one measure later than the first.

1.



2.



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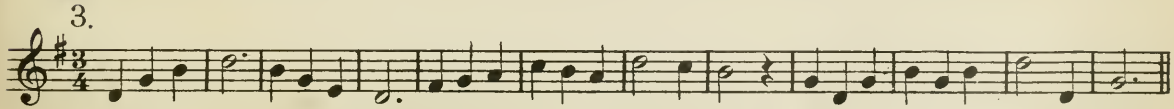

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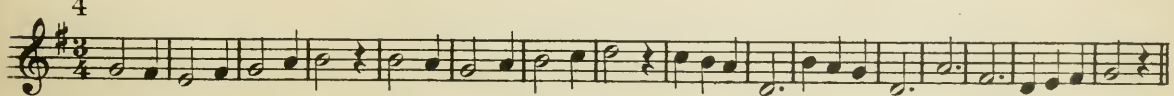
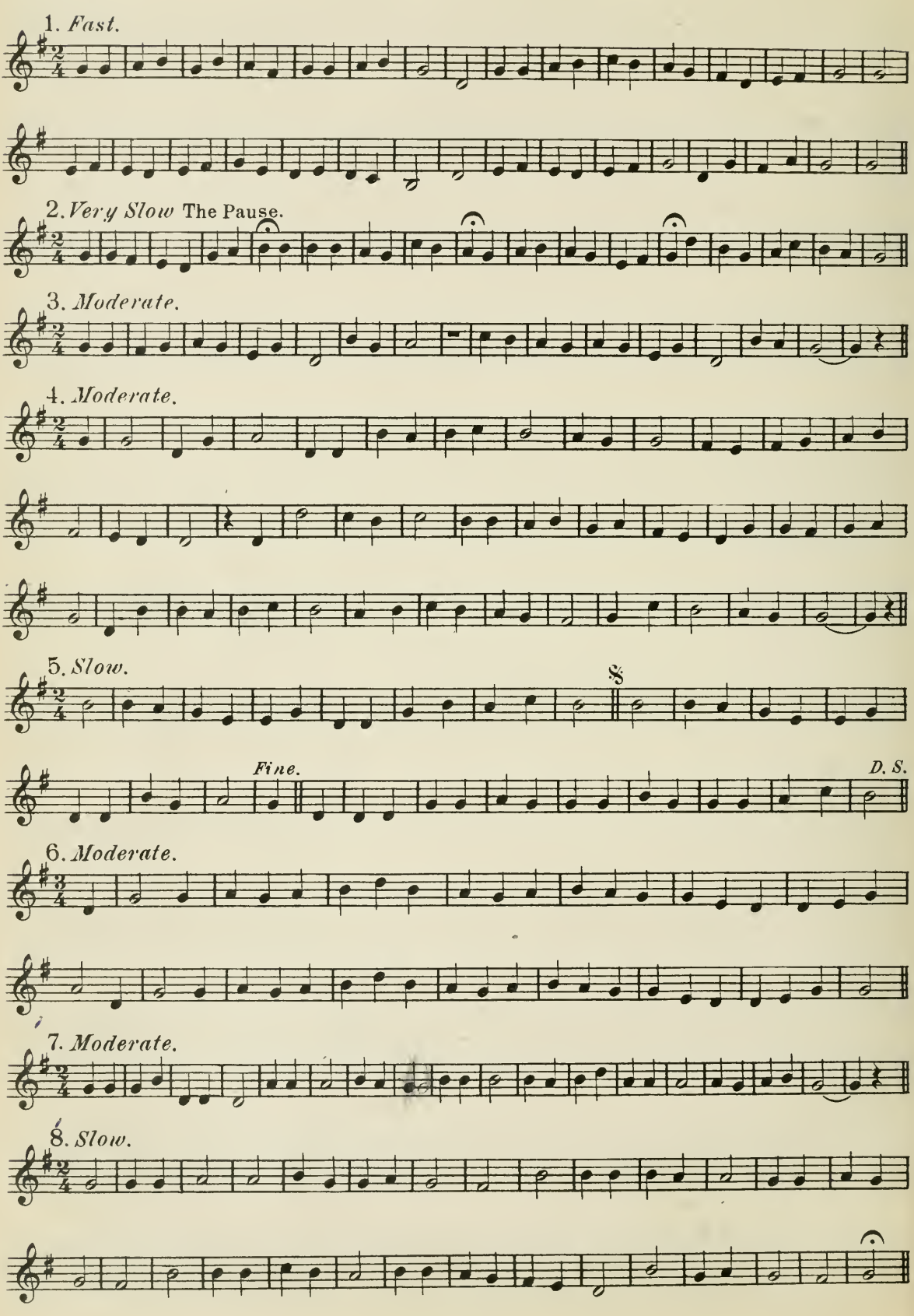
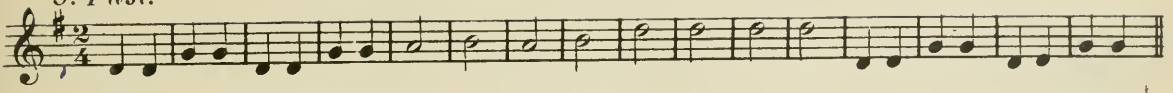


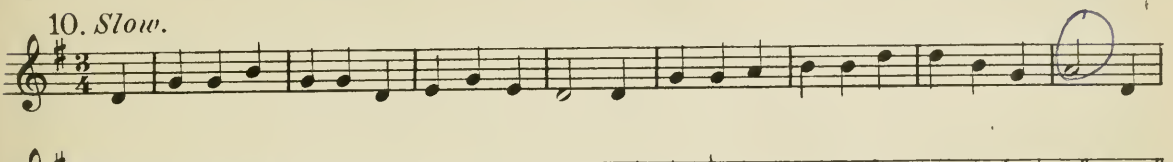
Reading Lessons from Popular Melodies.

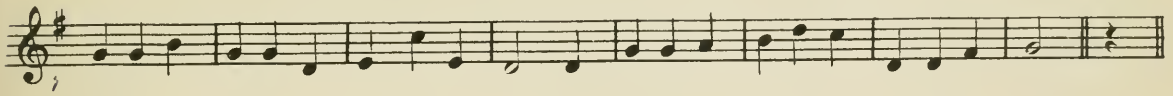


9. *Fast.*

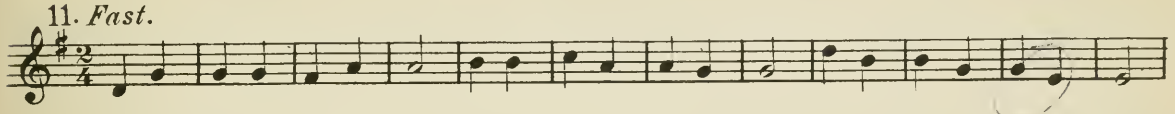


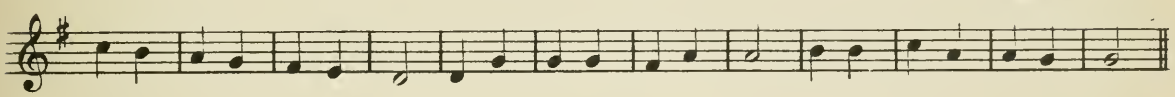
10. *Slow.*



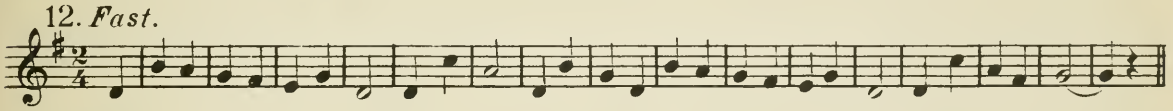


11. *Fast.*

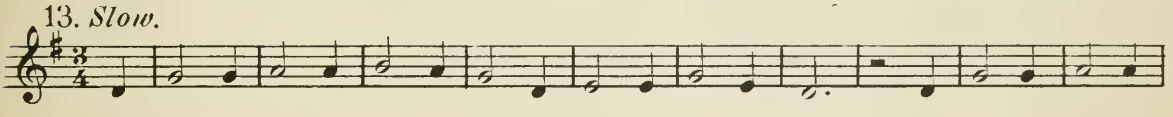


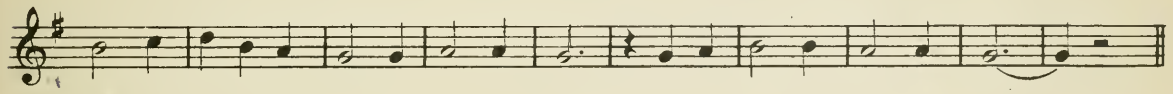


12. *Fast.*

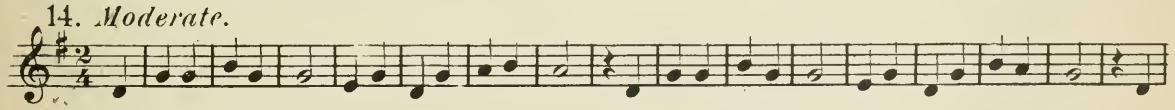


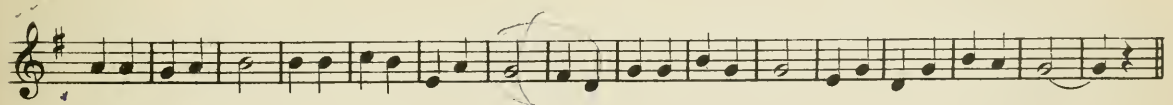
13. *Slow.*



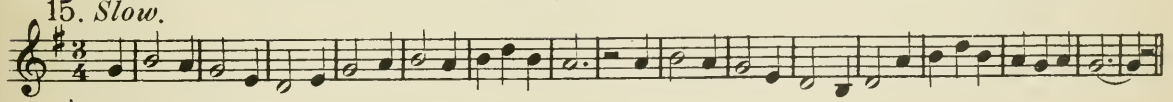


14. *Moderate.*

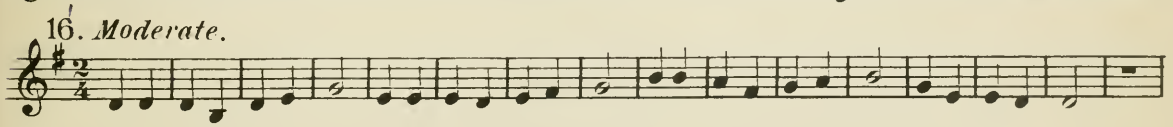


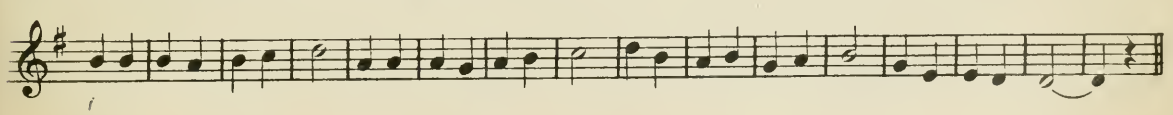


15. *Slow.*



16. *Moderate.*





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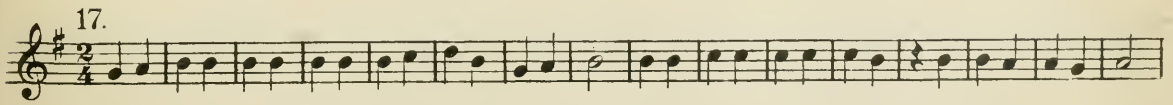
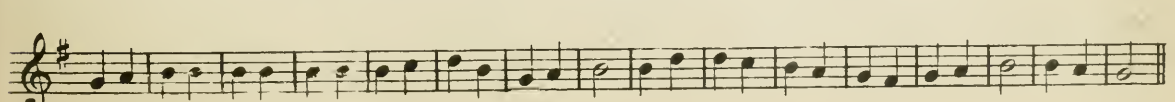
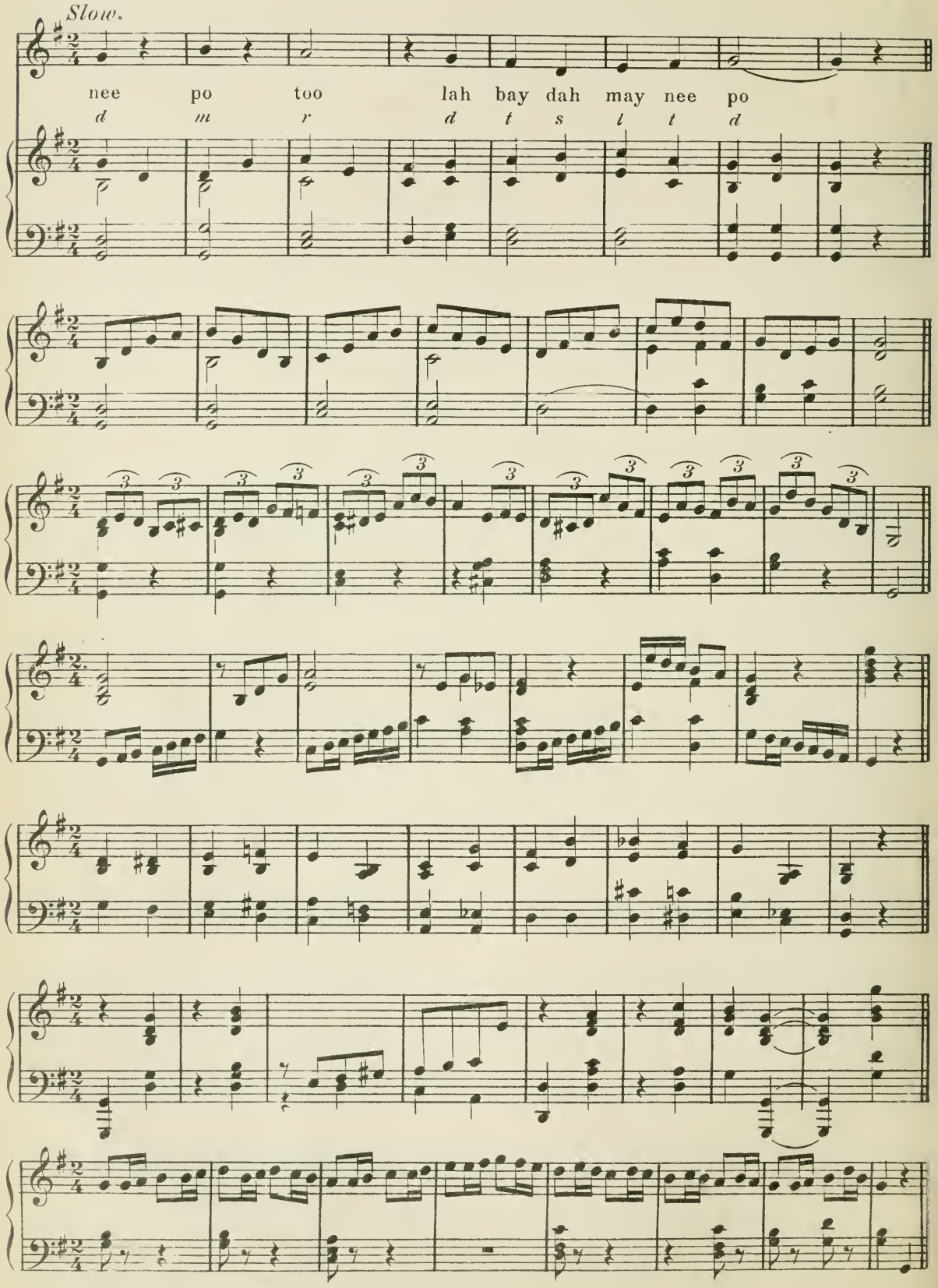




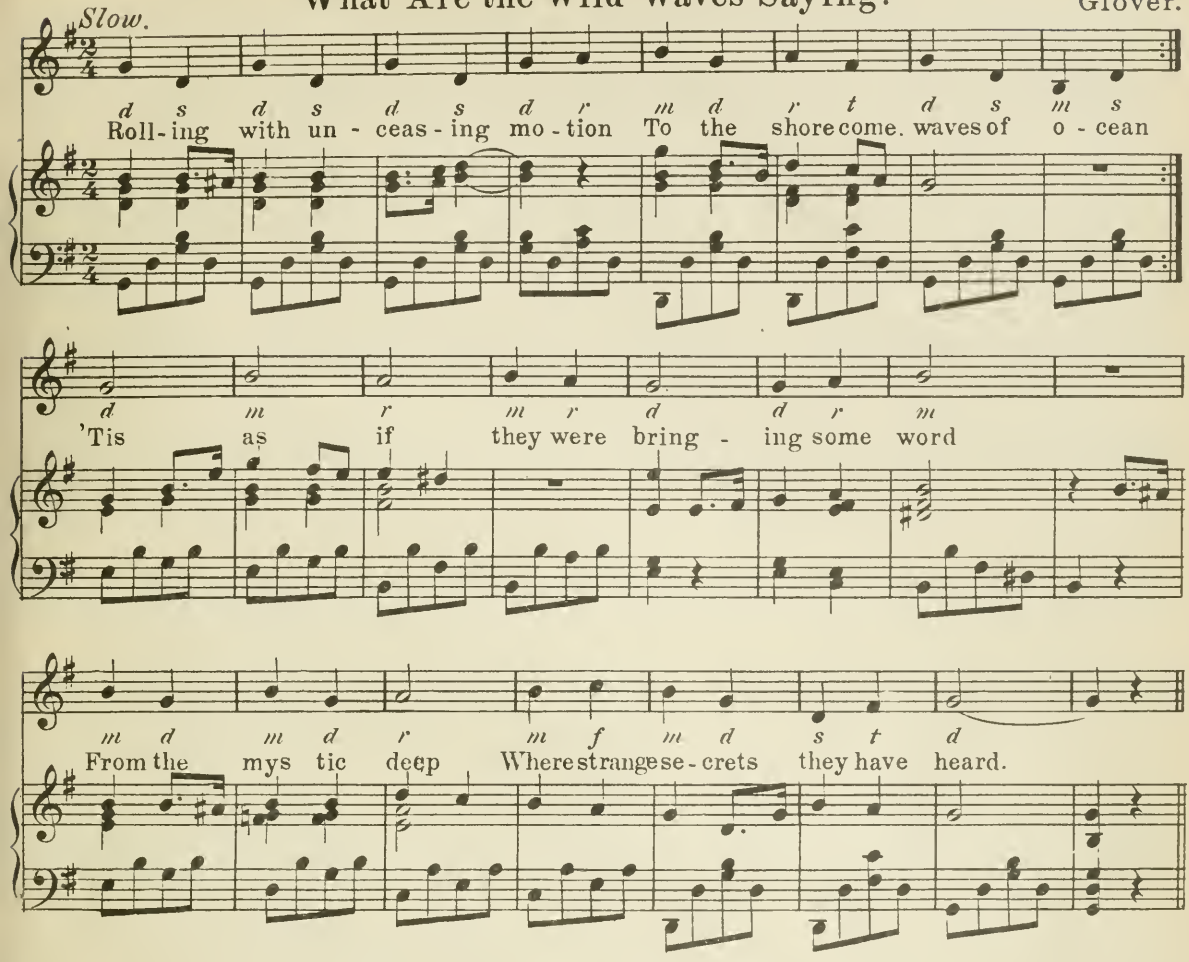
Theme with Varied Accompaniment.



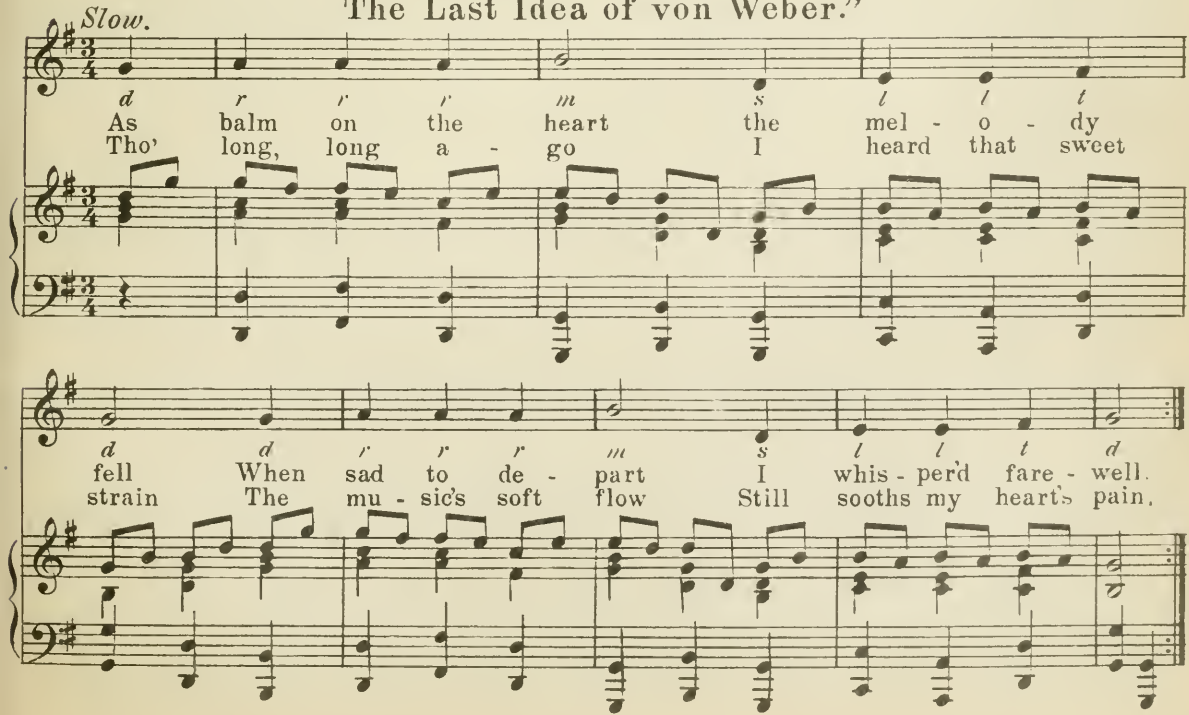
Learn the lessons, then sing them always beating time.

"What Are the Wild Waves Saying?"

Glover.

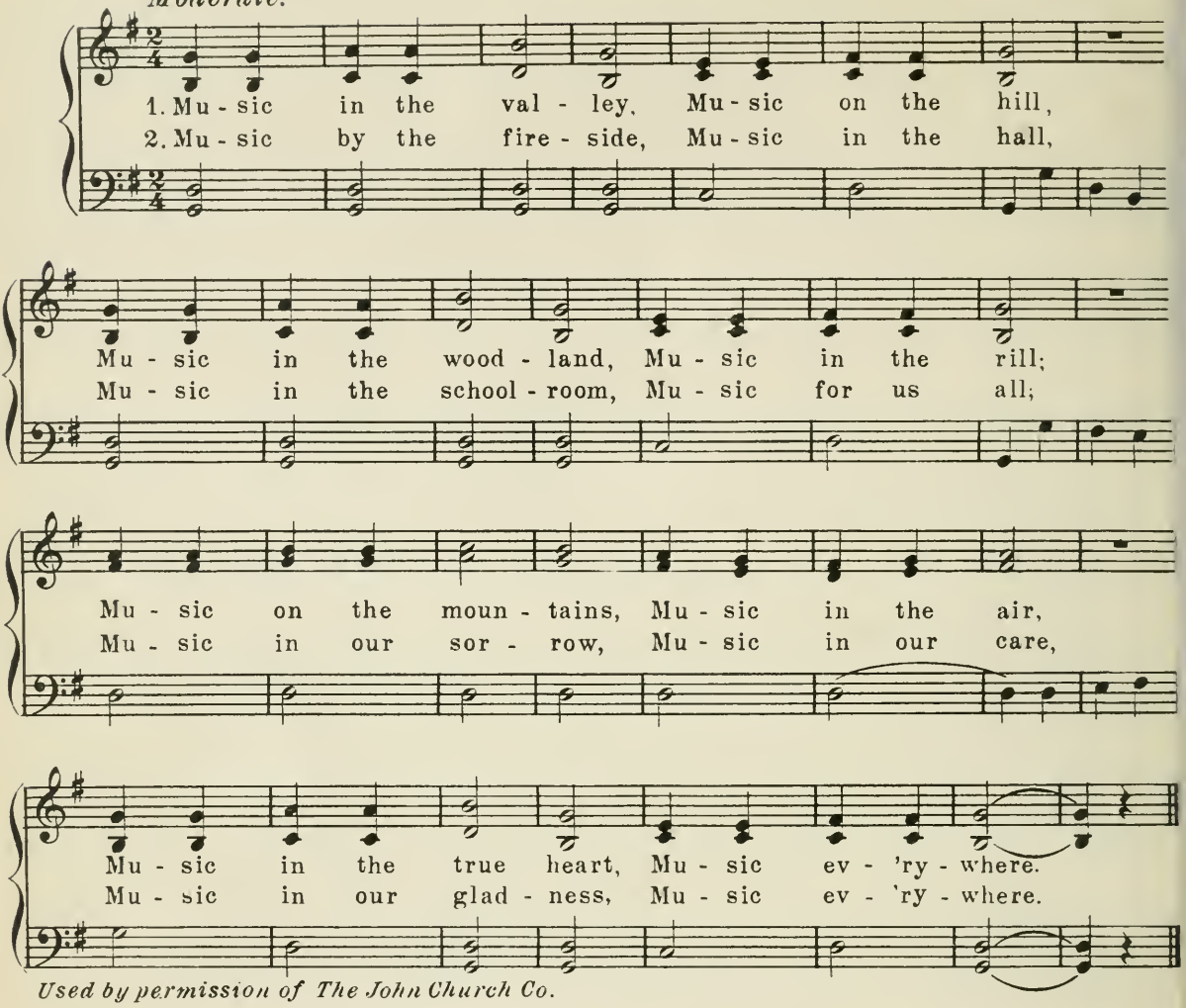

Slow.
d s d s d s d r m d r t d s m s
Roll-ing with un - ceas - ing mo - tion To the shore come. waves of o - cean
d m r m r d d r m
'Tis as if they were bring - ing some word
m d m d r m f m d s t d
From the mys tic deep Where strange se - crets they have heard.

"The Last Idea of von Weber."


Slow.
d r r r m s l l t
As balm on the heart the mel - o - dy
Tho' long, long a - go I heard that sweet
d d r r r m s l l t d
fell When sad to de - part I whis - per'd fare - well.
strain The mu - sic's soft flow Still sooths my heart's pain.

Music Everywhere.

Geo. F. Root

Moderate.

1. Mu - sic in the val - ley, Mu - sic on the hill,
2. Mu - sic by the fire - side, Mu - sic in the hall,
Mu - sic in the wood - land, Mu - sic in the rill;
Mu - sic in the school - room, Mu - sic for us all;
Mu - sic on the moun - tains, Mu - sic in the air,
Mu - sic in our sor - row, Mu - sic in our care,
Mu - sic in the true heart, Mu - sic ev - 'ry - where.
Mu - sic in our glad - ness, Mu - sic ev - 'ry - where.

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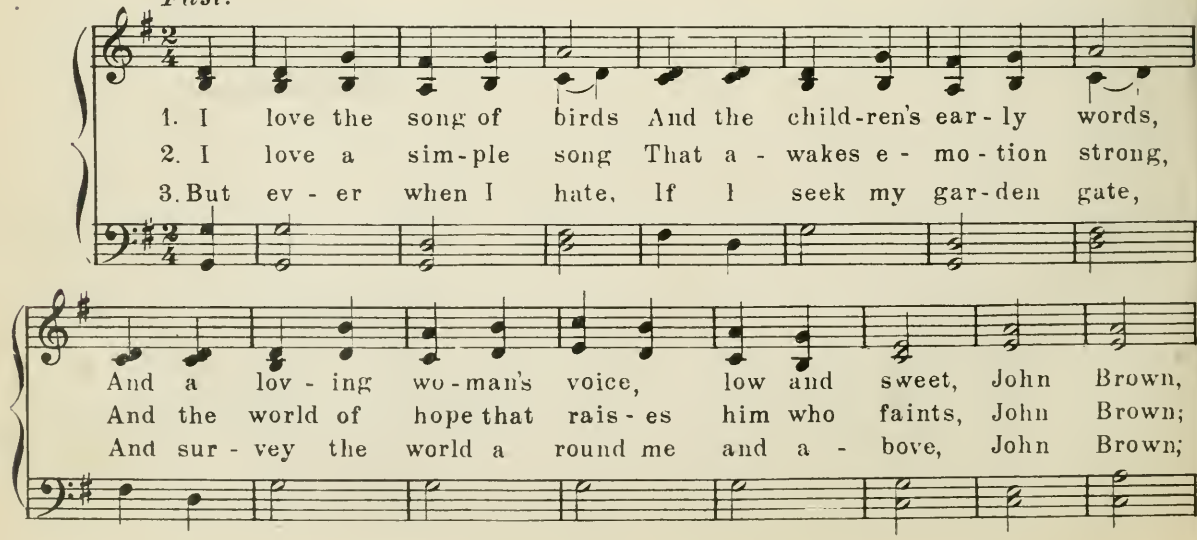
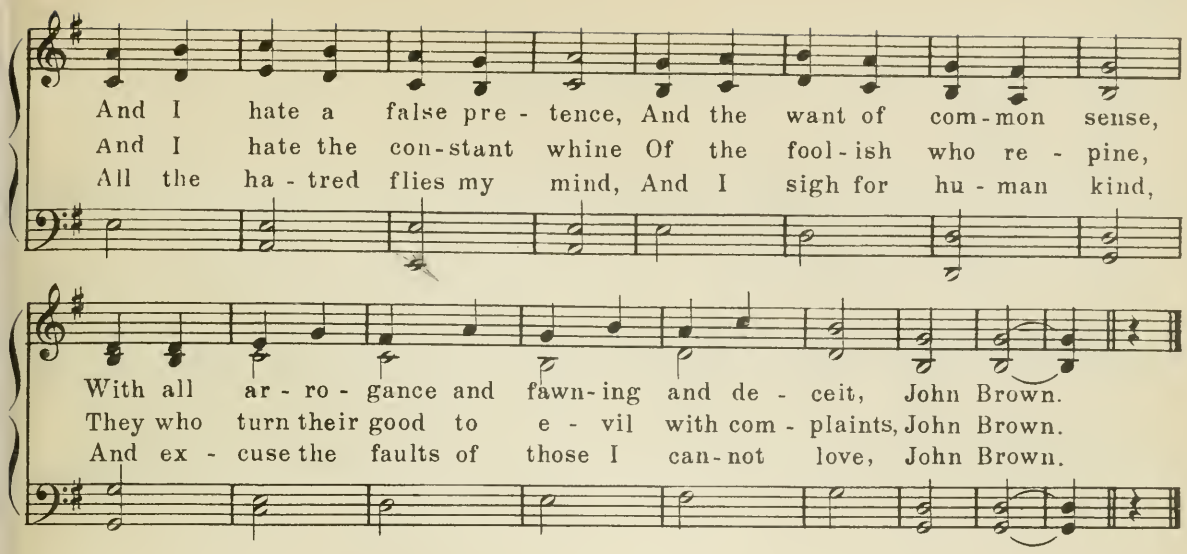
What I Love and Hate.

Chas. Mackay.

(Adapted.)

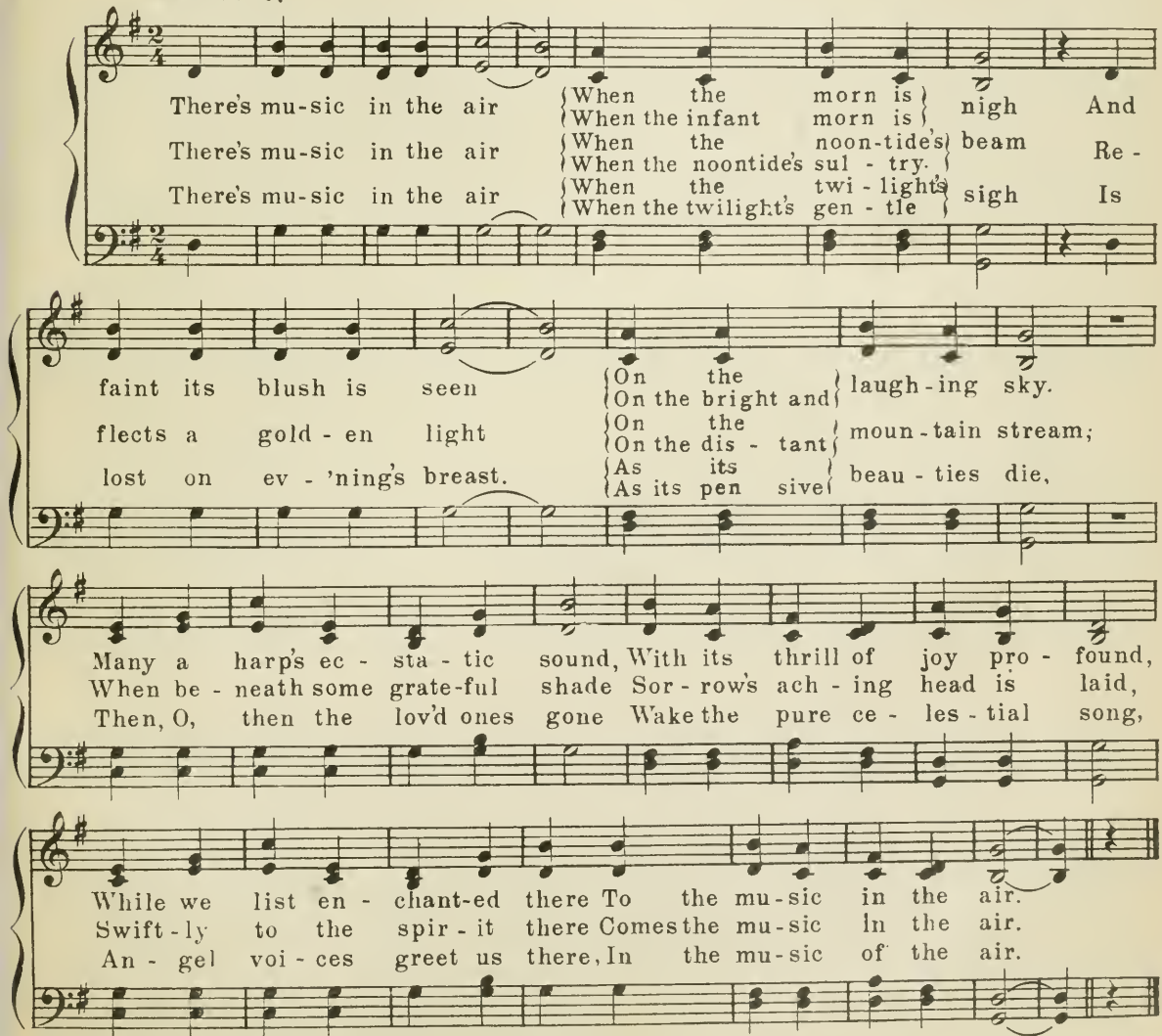
Fast.


1. I love the song of birds And the child-ren's ear - ly words,
2. I love a sim - ple song That a - wakes e - mo - tion strong,
3. But ev - er when I hate, If I seek my gar - den gate,
And a lov - ing wo - man's voice, low and sweet, John Brown,
And the world of hope that rais - es him who faints, John Brown;
And sur - vey the world a round me and a - bove, John Brown;


And I hate a false pre - tence, And the want of com - mon sense,
And I hate the con-stant whine Of the fool - ish who re - pine,
All the ha - tred flies my mind, And I sigh for hu - man kind,
With all ar - ro - gance and fawn-ing and de - ceit, John Brown.
They who turn their good to e - vil with com - plaints, John Brown.
And ex - cuse the faults of those I can-not love, John Brown.

Music in the Air.

Moderate. Geo. F. Root.

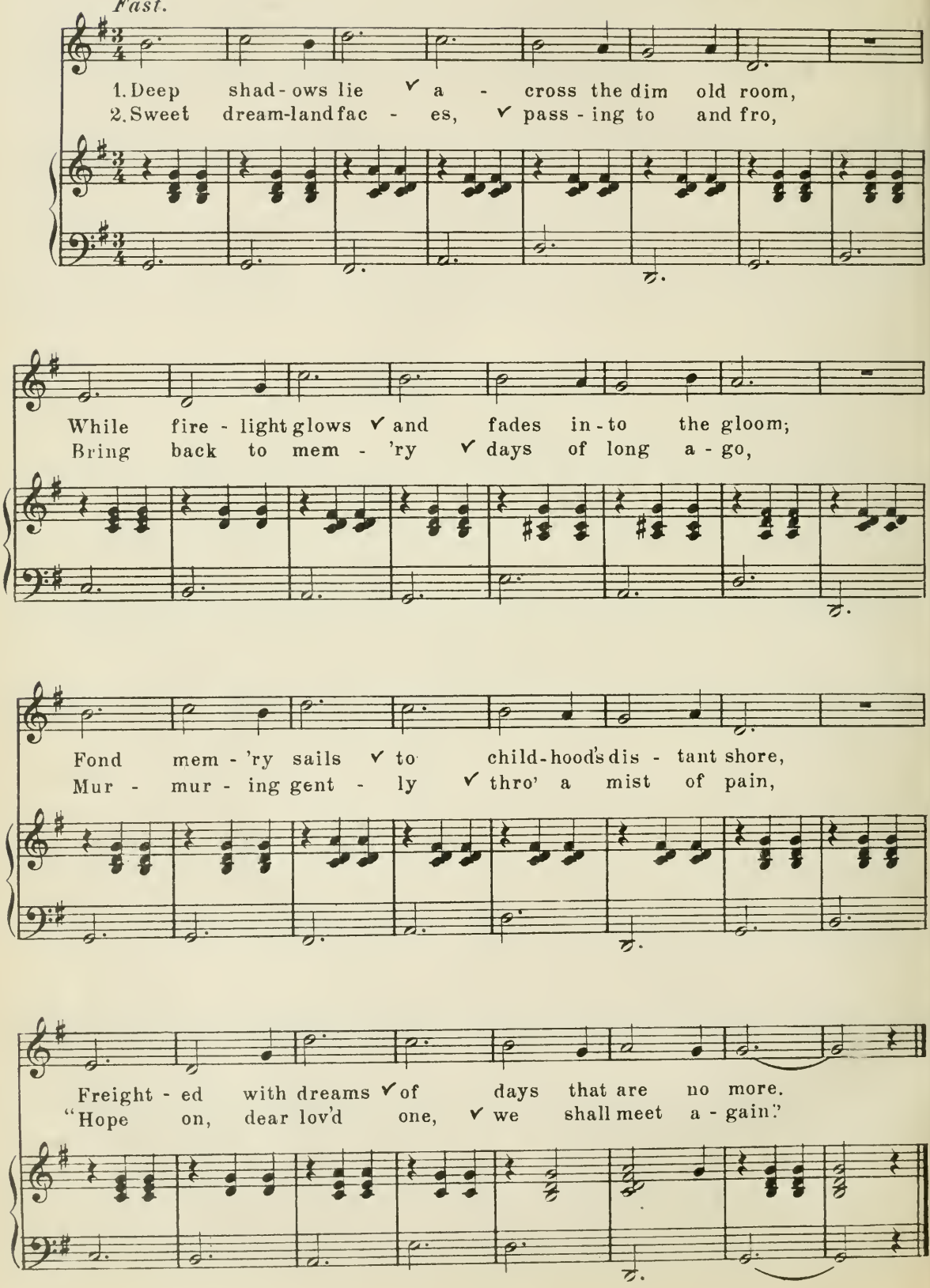

There's mu-sic in the air {When the morn is / When the infant morn is} nigh And
There's mu-sic in the air {When the noon-tide's / When the noontide's sul - try.} beam Re -
There's mu-sic in the air {When the twi - light's / When the twilight's gen - tle} sigh Is
faint its blush is seen {On the / On the bright and} laugh-ing sky.
flects a gold - en light {On the / On the dis - tant} moun-tain stream;
lost on ev - 'ning's breast. {As its / As its pen sive} beau - ties die,
Many a harp's ec - sta - tic sound, With its thrill of joy pro - found,
When be - neath some grate-ful shade Sor - row's ach - ing head is laid,
Then, O, then the lov'd ones gone Wake the pure ce - les - tial song,
While we list en - chant-ed there To the mu-sic in the air.
Swift - ly to the spir - it there Comes the mu-sic In the air.
An - gel voi - ces greet us there, In the mu-sic of the air.

Used by permission of The John Church Co.

Dream Faces.

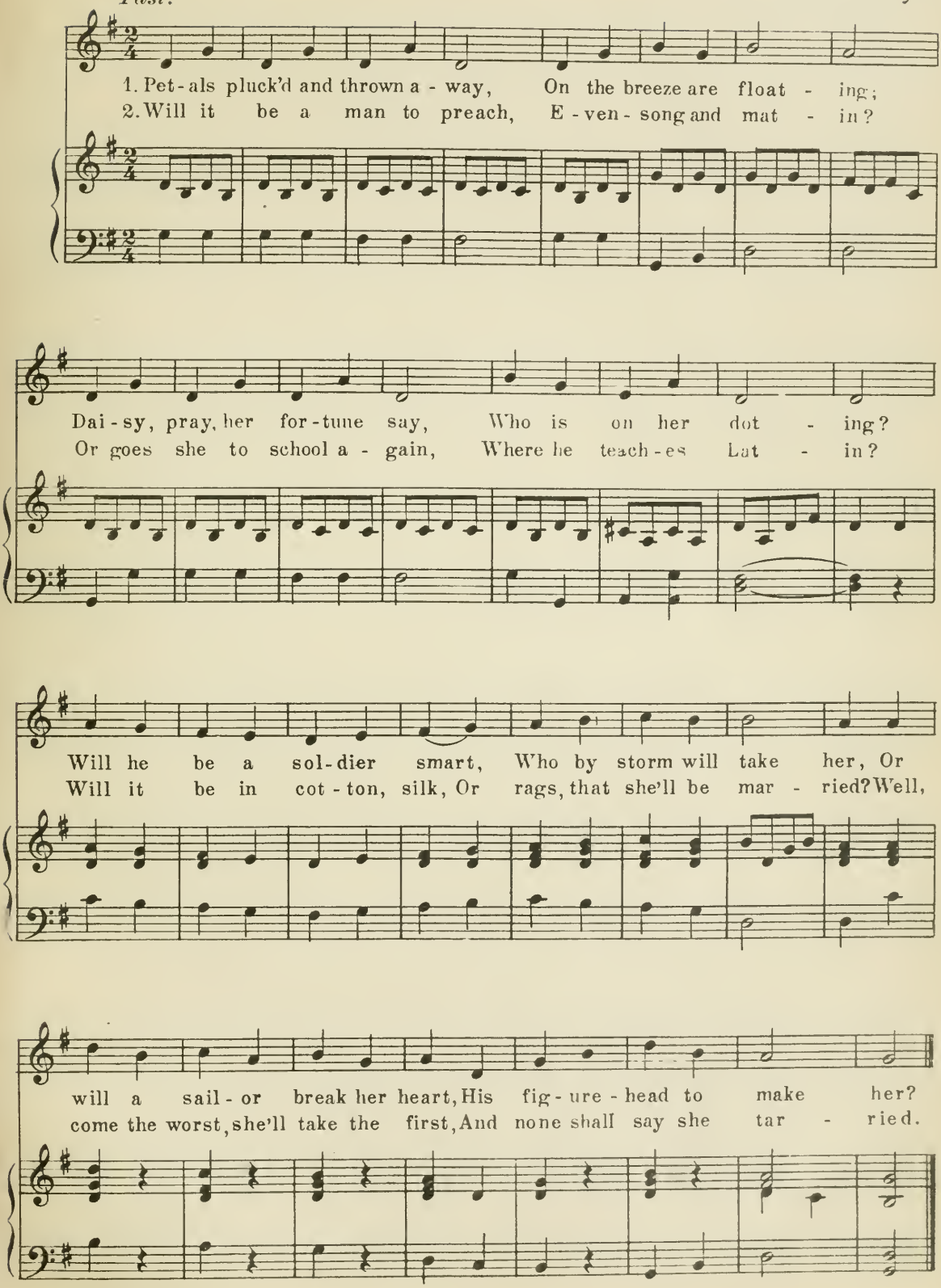
arr. fr. W. M. Hutchinson.

Fast.


1. Deep shad - ows lie ✓ a - cross the dim old room,
2. Sweet dream-land fac - es, ✓ pass - ing to and fro,
While fire - light glows ✓ and fades in - to the gloom;
Bring back to mem - 'ry ✓ days of long a - go,
Fond mem - 'ry sails ✓ to child-hood's dis - tant shore,
Mur - mur - ing gent - ly ✓ thro' a mist of pain,
Freight - ed with dreams ✓ of days that are no more.
"Hope on, dear lov'd one, ✓ we shall meet a - gain."

A Daisy Song.

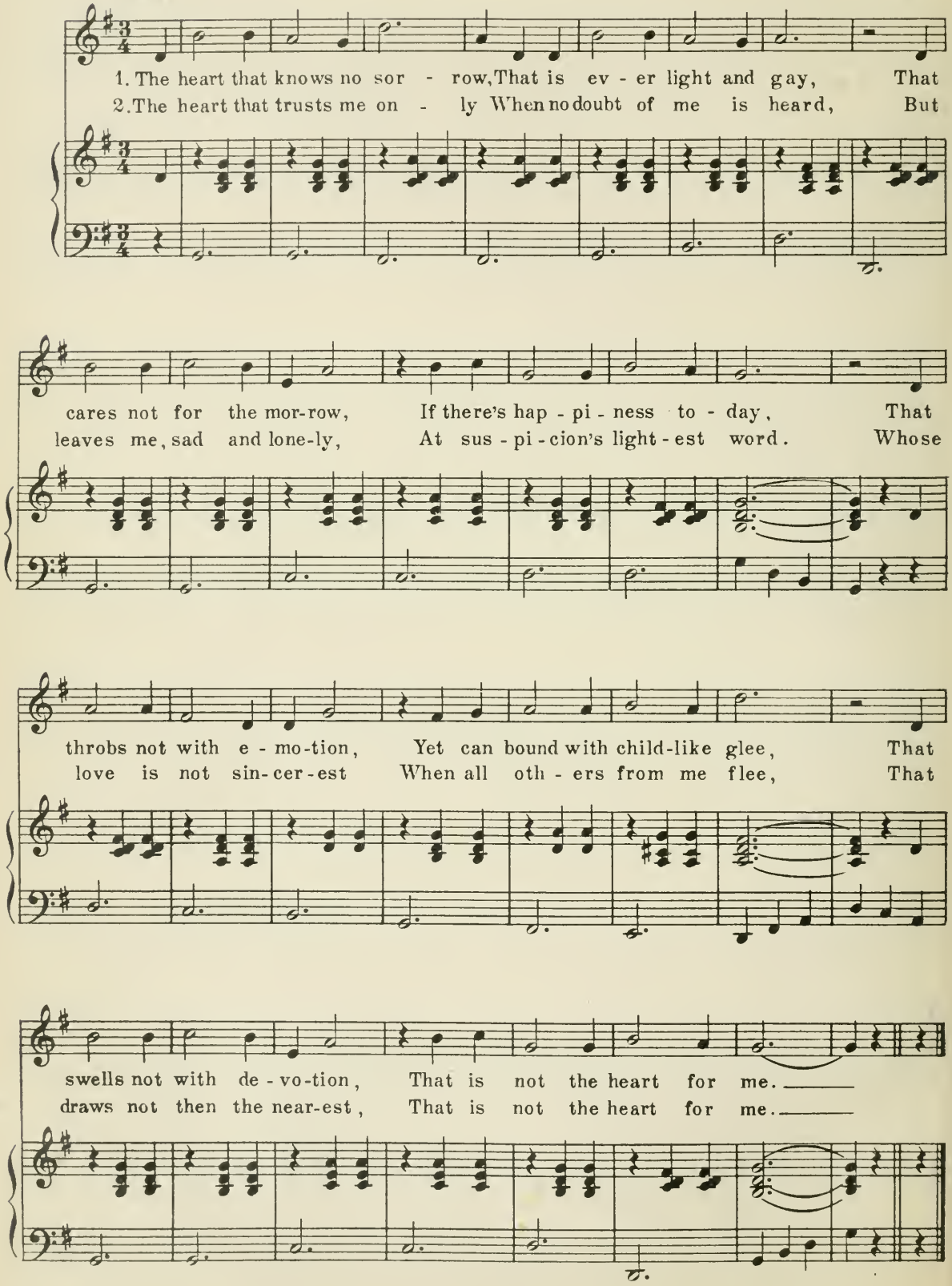
Fast. arr. fm. A.S.Gatty.


1. Pet-als pluck'd and thrown a - way, On the breeze are float - ing;
2. Will it be a man to preach, E - ven - song and mat - in?
Dai-sy, pray, her for-tune say, Who is on her dot - ing?
Or goes she to school a - gain, Where he teach-es Lat - in?
Will he be a sol-dier smart, Who by storm will take her, Or
Will it be in cot-ton, silk, Or rags, that she'll be mar - ried? Well,
will a sail-or break her heart, His fig-ure-head to make her?
come the worst, she'll take the first, And none shall say she tar - ried.

The Heart That Knows No Sorrow.

from J. Gung'l.

Fast.

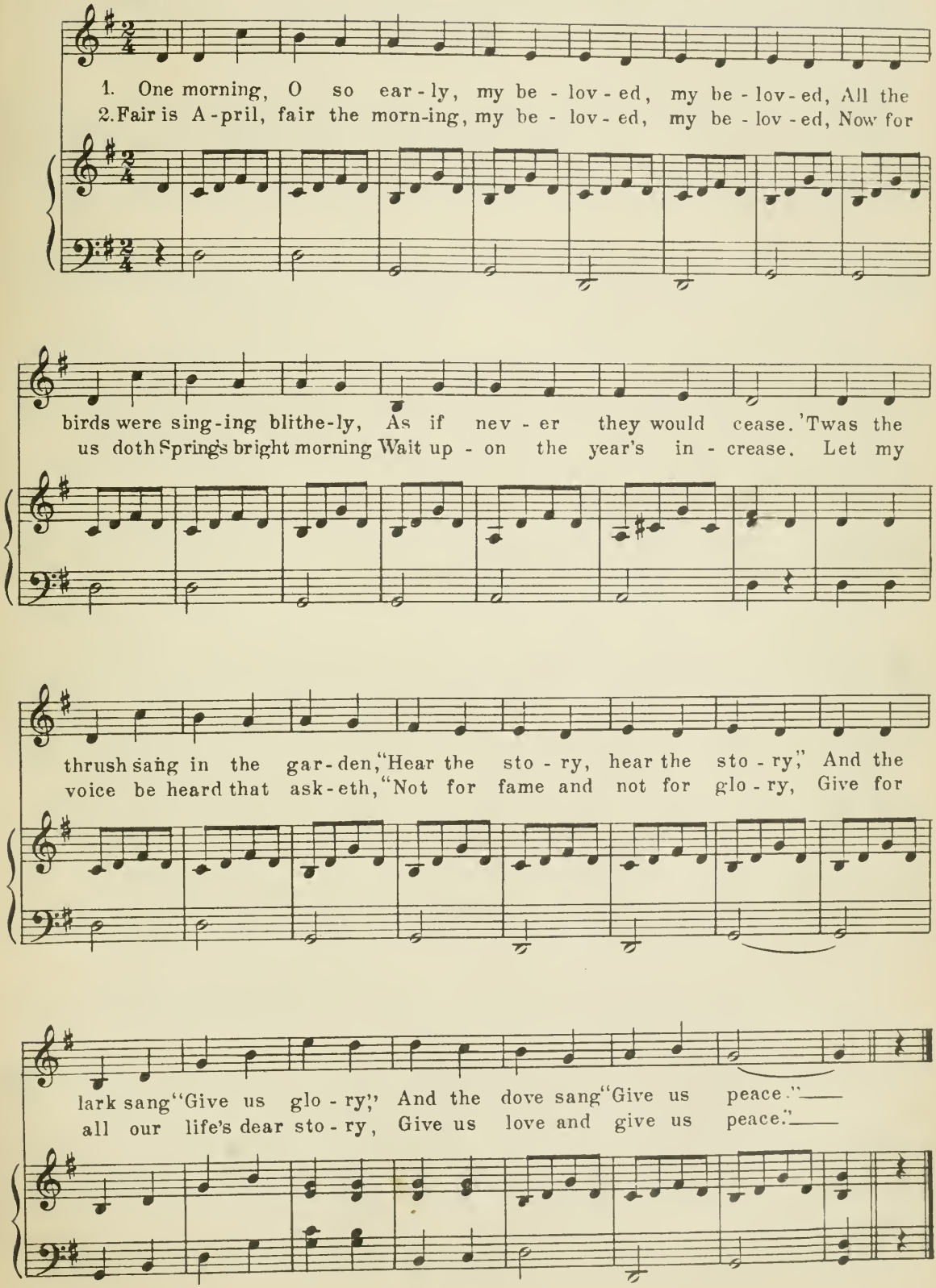

1. The heart that knows no sor - row, That is ev - er light and gay, That
2. The heart that trusts me on - ly When no doubt of me is heard, But
cares not for the mor-row, If there's hap - pi - ness to - day, That
leaves me, sad and lone-ly, At sus - pi - cion's light - est word. Whose
throbs not with e - mo-tion, Yet can bound with child-like glee, That
love is not sin-cer-est When all oth - ers from me flee, That
swells not with de - vo-tion, That is not the heart for me.
draws not then the near-est, That is not the heart for me.

One Morning.

Jean Ingelow.

Slow.

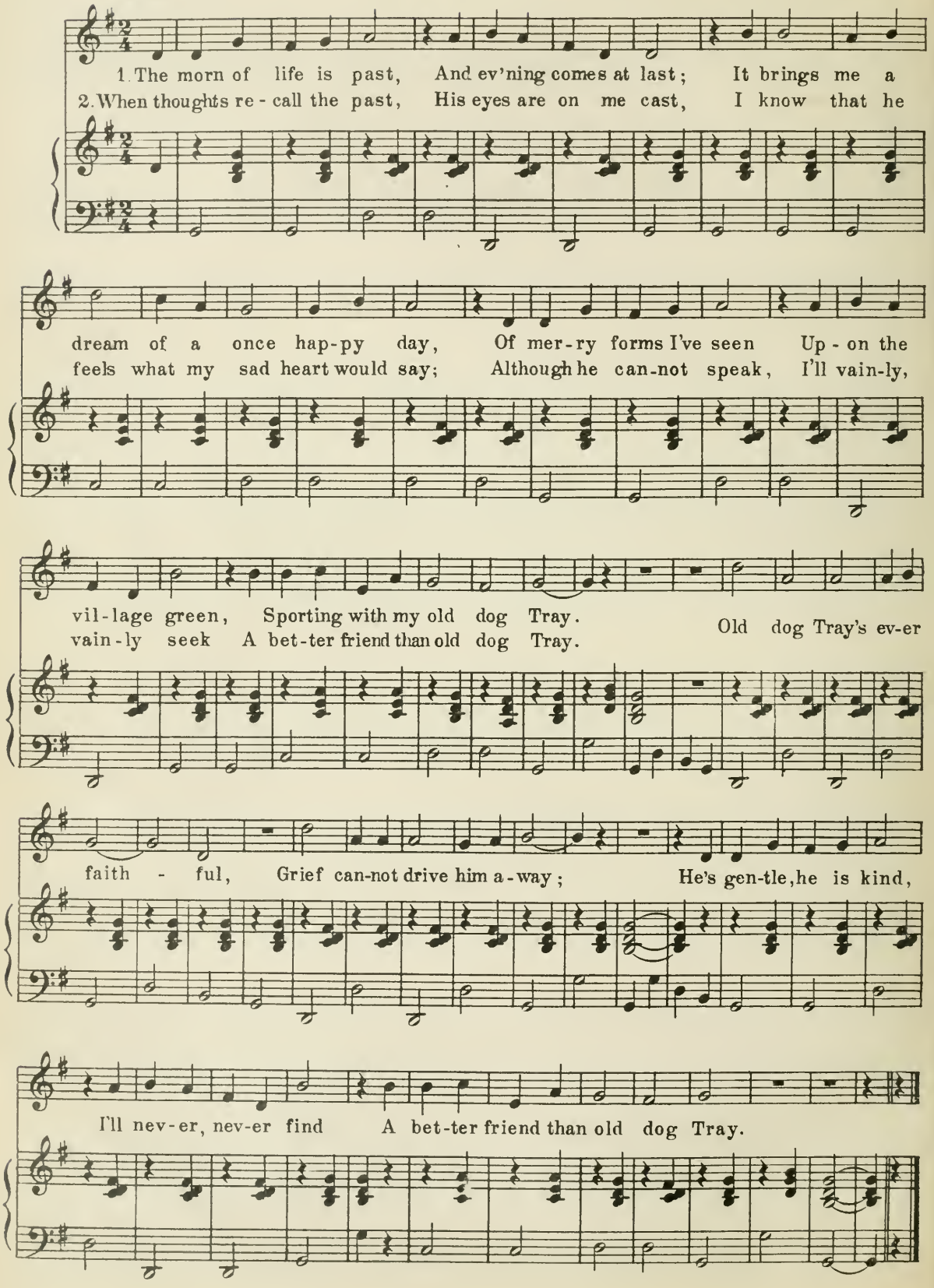
arr. fr. A.S.Gatty.


1. One morning, O so ear-ly, my be-lov-ed, my be-lov-ed, All the
2. Fair is A-pril, fair the morn-ing, my be-lov-ed, my be-lov-ed, Now for
birds were sing-ing blithe-ly, As if nev-er they would cease. 'Twas the
us doth Spring's bright morning Wait up-on the year's in-crease. Let my
thrush sang in the gar-den, "Hear the sto-ry, hear the sto-ry," And the
voice be heard that ask-eth, "Not for fame and not for glo-ry, Give for
lark sang "Give us glo-ry," And the dove sang "Give us peace."
all our life's dear sto-ry, Give us love and give us peace."

Old Dog Tray.

Stephen C. Foster. (adapted)

Moderate.

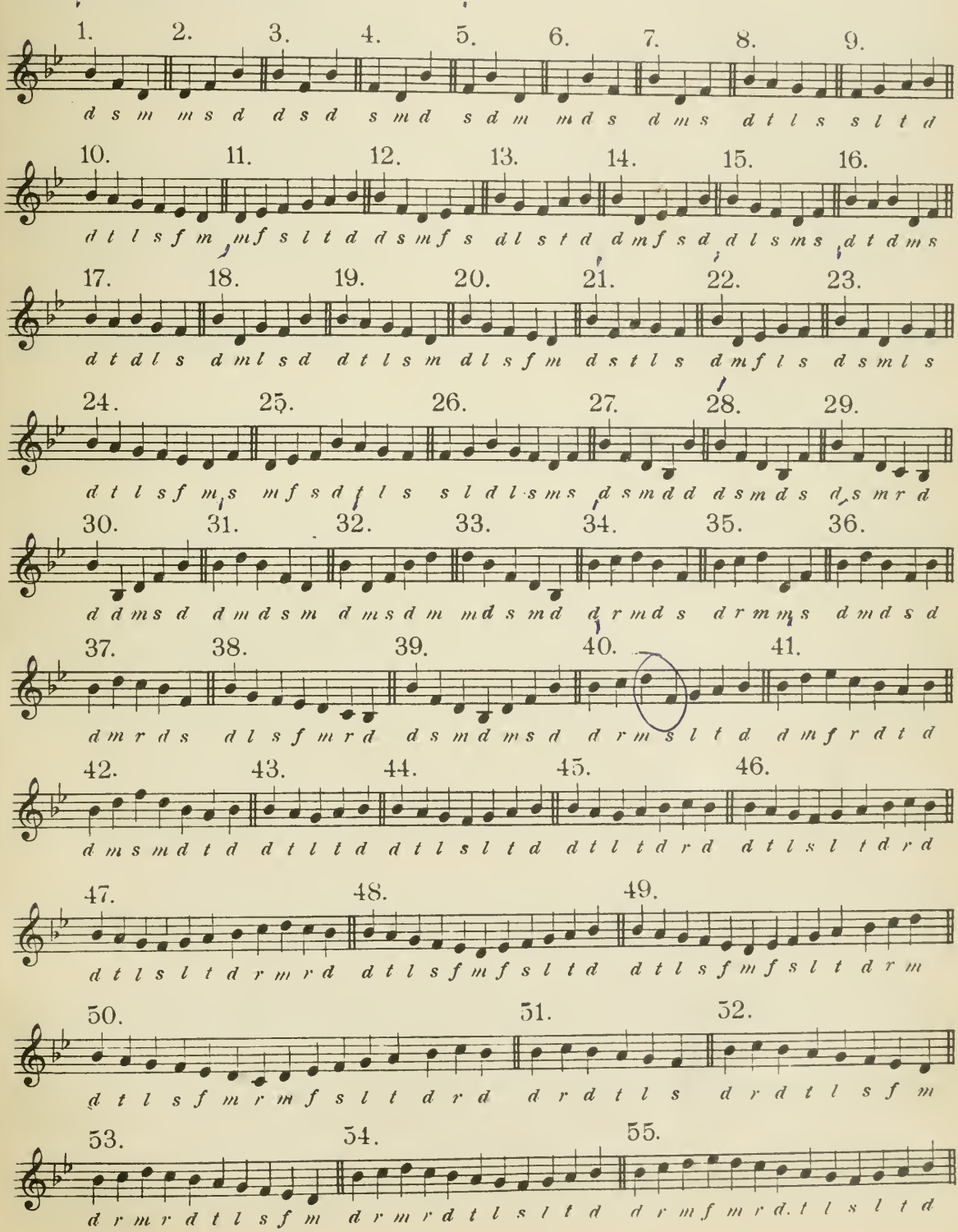

1. The morn of life is past, And ev'ning comes at last; It brings me a
2. When thoughts re-call the past, His eyes are on me cast, I know that he
dream of a once hap-py day, Of mer-ry forms I've seen Up-on the
feels what my sad heart would say; Although he can-not speak, I'll vain-ly,
vil-lage green, Sporting with my old dog Tray.
vain-ly seek A bet-ter friend than old dog Tray.
Old dog Tray's ev-er
faith-ful, Grief can-not drive him a-way; He's gen-tle, he is kind,
I'll nev-er, nev-er find A bet-ter friend than old dog Tray.

Phrases for Practice, Key of B Flat.

Be thorough with this part of the work practicing as before directed.

1. Play the phrase. 2. Sing and play; doh, ray, etc. 3. Sing without playing; doh, ray, etc. 4. Sing with lah (or loo). 5. Sing from memory, indicating the position of the notes by pointing or writing.

Think intently; sing lightly.


1. 2. 3. 4. 5. 6. 7. 8. 9.
d s m m s d d s d s m d s d m m d s d m s d t l s s l t d
10. 11. 12. 13. 14. 15. 16.
d t l s f m m f s l t d d s m f s d l s t d d m f s d d l s m s d t d m s
17. 18. 19. 20. 21. 22. 23.
d t d l s d m l s d d t l s m d l s f m d s t l s d m f l s d s m l s
24. 25. 26. 27. 28. 29.
d t l s f m s m f s d r l s s l d l s m s d s m d d d s m d s d s m r d
30. 31. 32. 33. 34. 35. 36.
d d m s d d m d s m d m s d m d s m m d s m d d r m d s d r m m s d m d s d
37. 38. 39. 40. 41.
d m r d s d l s f m r d d s m d m s d d r m s l t d d m f r d t d
42. 43. 44. 45. 46.
d m s m d t d d t l t d d t l s l t d d t l t d r d d t l s l t d r d
47. 48. 49.
d t l s l t d r m r d d t l s f m f s l t d d t l s f m f s l t d r m
50. 51. 52.
d t l s f m r m f s l t d r d d r d t l s d r d t l s f m
53. 54. 55.
d r m r d t l s f m d r m r d t l s l t d d r m f m r d. t l s l t d

Reading Lessons, Key of B Flat.

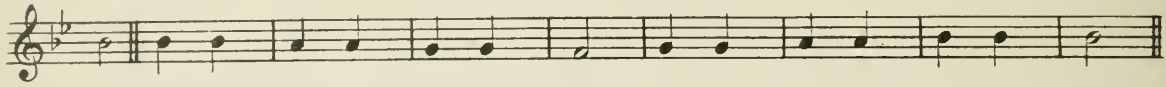
Get the key well in mind before practicing a lesson.

Think the key note clearly and practice as before.

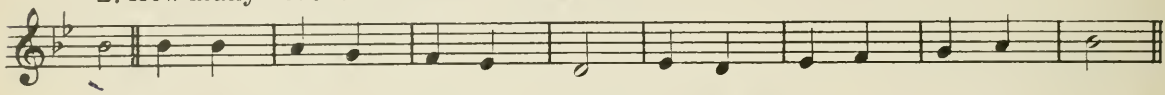
1. Play and sing; doh, ray, etc. 2. Doh, ray, etc; voice alone. 3. Lah; voice alone. 4. Clap the hands for accent. 5. Sing the B-flat each time and play all the other notes. 6. Play the first measure, sing the second; alternate. 7. Sing the first and play the second. 8. Beat time. Accent. 9. Sing and be silent, alternate measures. 10. Point or write the lesson.

Keep in tune; do not accustom the ear to false intonation.

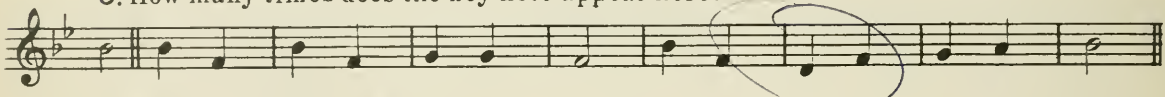
1.



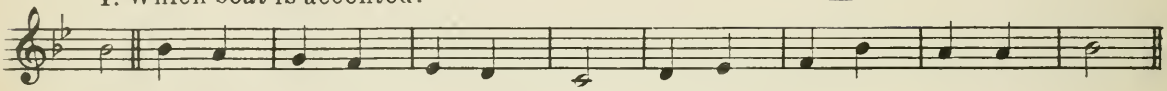
2. How many beats are there in a measure?



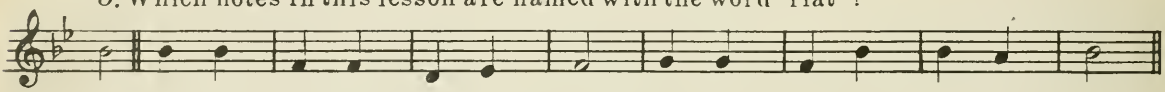
3. How many times does the key note appear here?



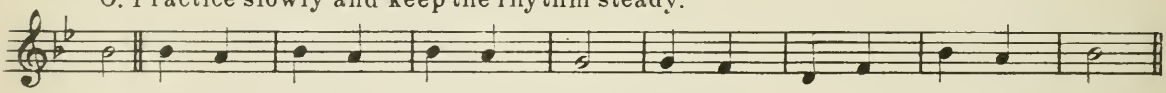
4. Which beat is accented?



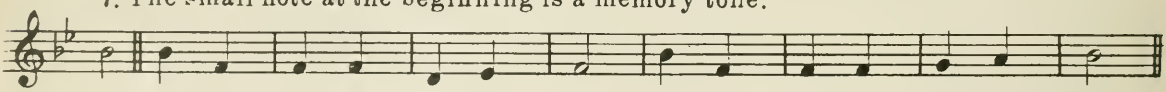
5. Which notes in this lesson are named with the word "flat"?



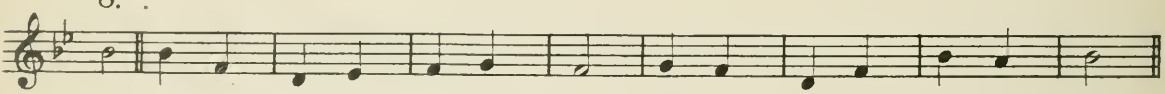
6. Practice slowly and keep the rhythm steady.



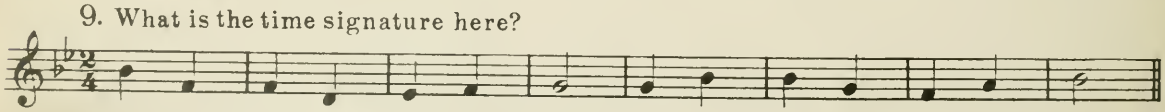
7. The small note at the beginning is a "memory tone."



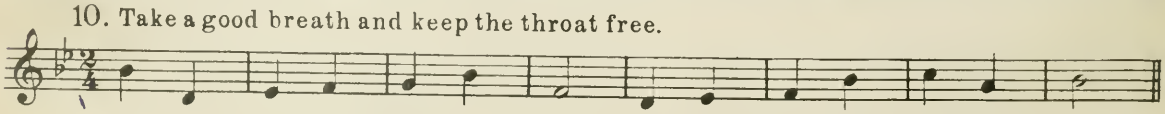
8.



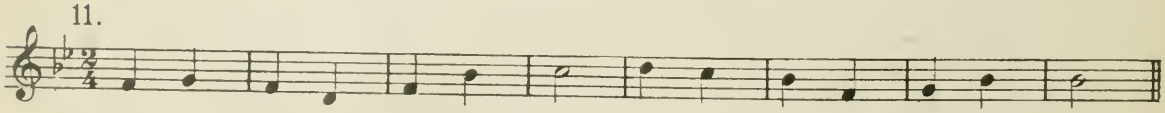
9. What is the time signature here?



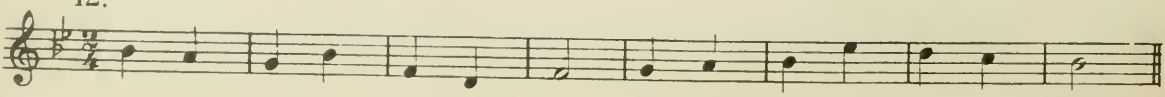
10. Take a good breath and keep the throat free.



11.

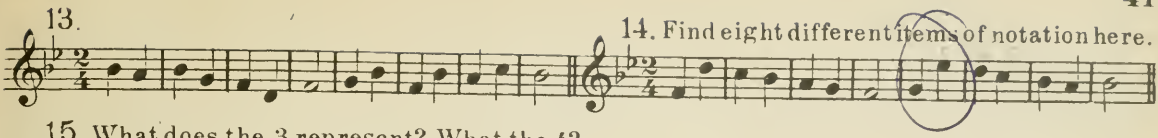


12.

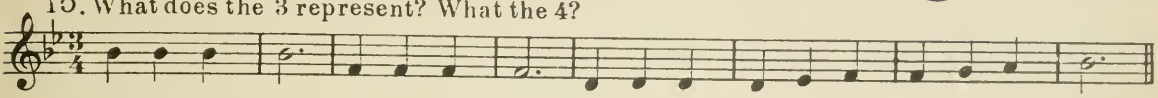


13.

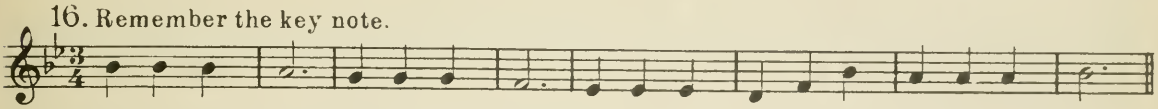
14. Find eight different items of notation here.



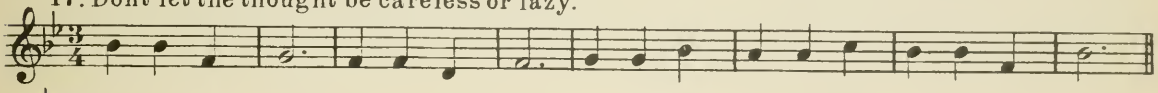
15. What does the 3 represent? What the 4?



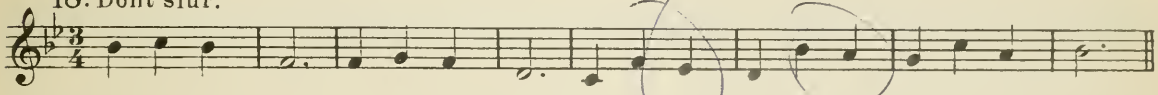
16. Remember the key note.



17. Dont let the thought be careless or lazy.

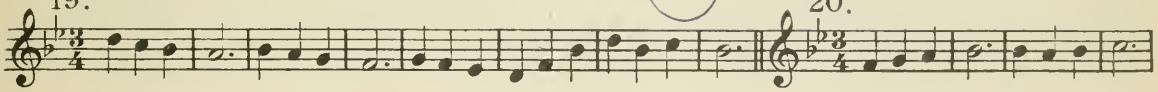


18. Dont slur.

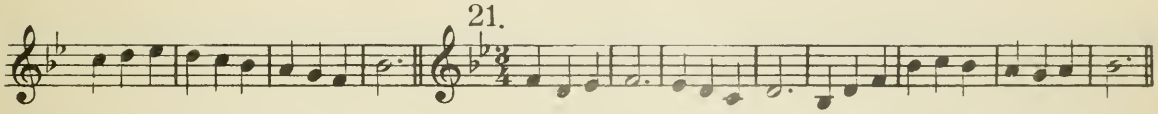


19.

20.

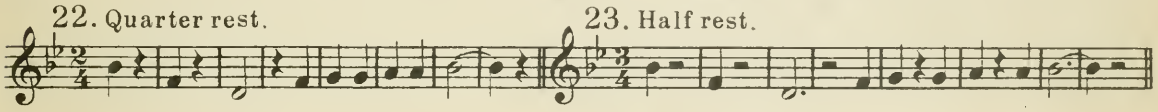


21.



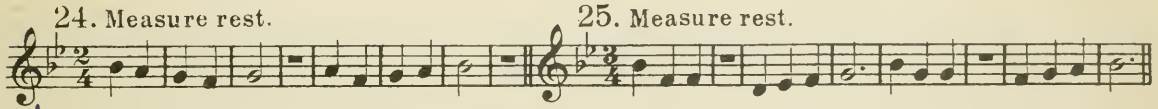
22. Quarter rest.

23. Half rest.

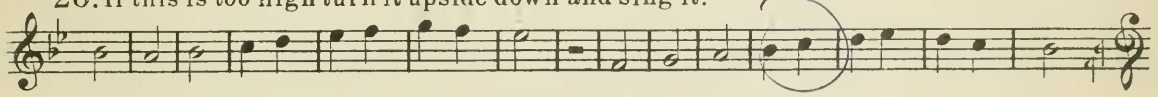


24. Measure rest.

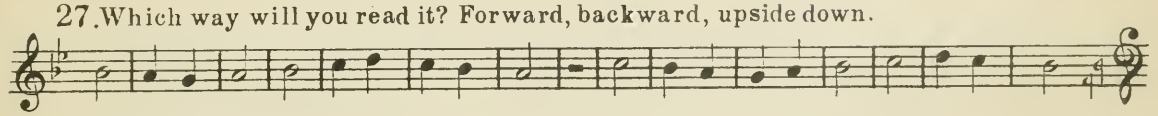
25. Measure rest.



26. If this is too high turn it upside down and sing it.

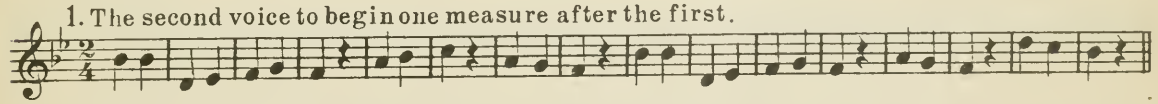


27. Which way will you read it? Forward, backward, upside down.

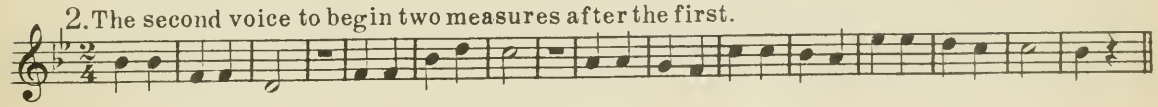


CANONS.

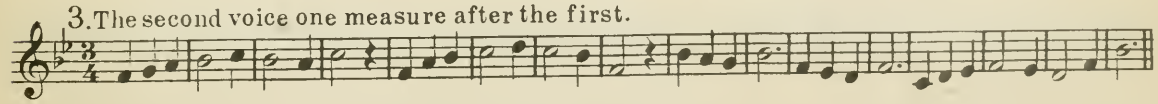
1. The second voice to begin one measure after the first.



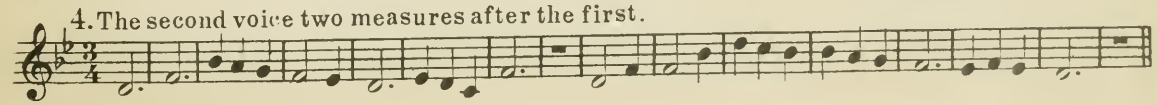
2. The second voice to begin two measures after the first.



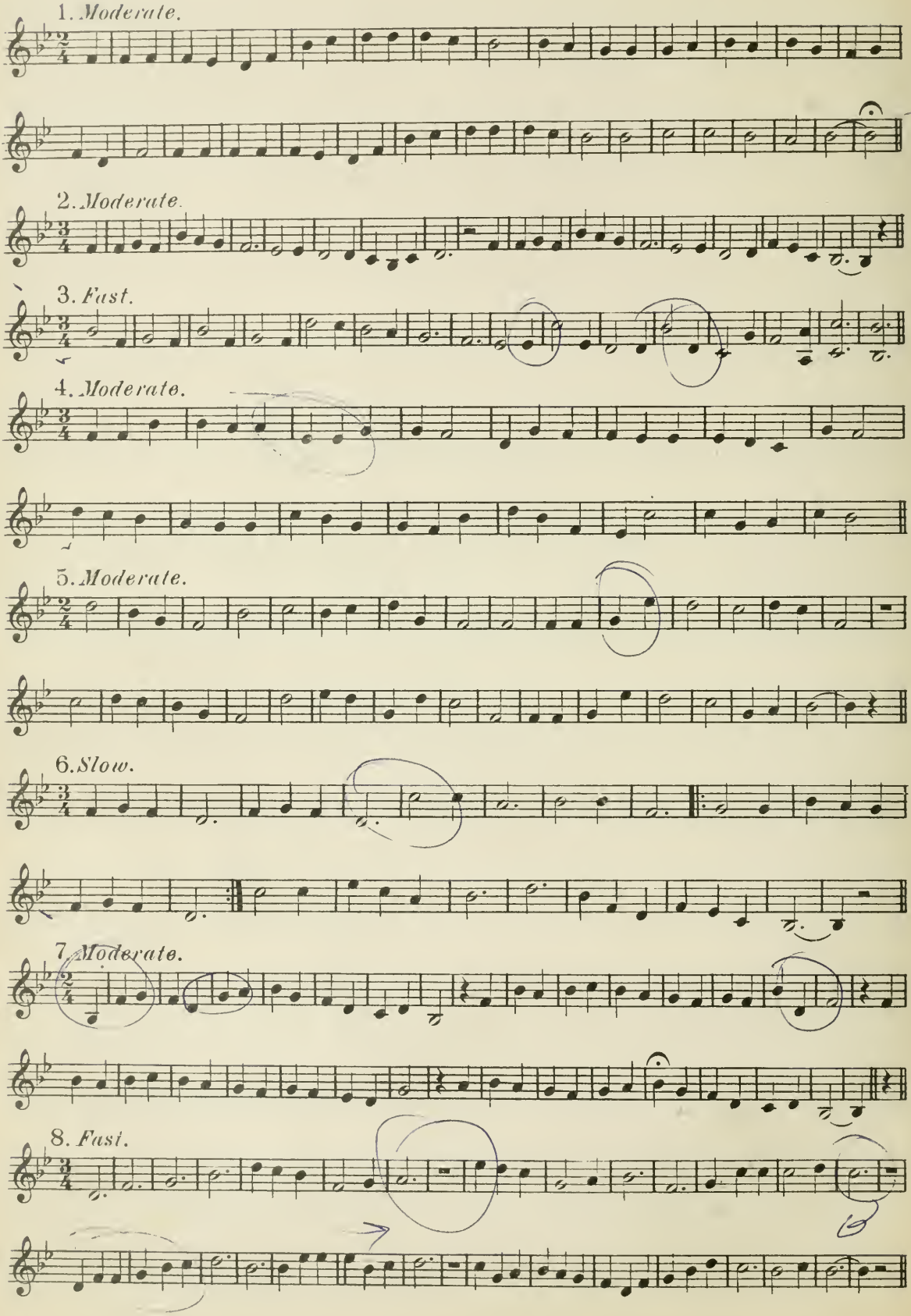
3. The second voice one measure after the first.

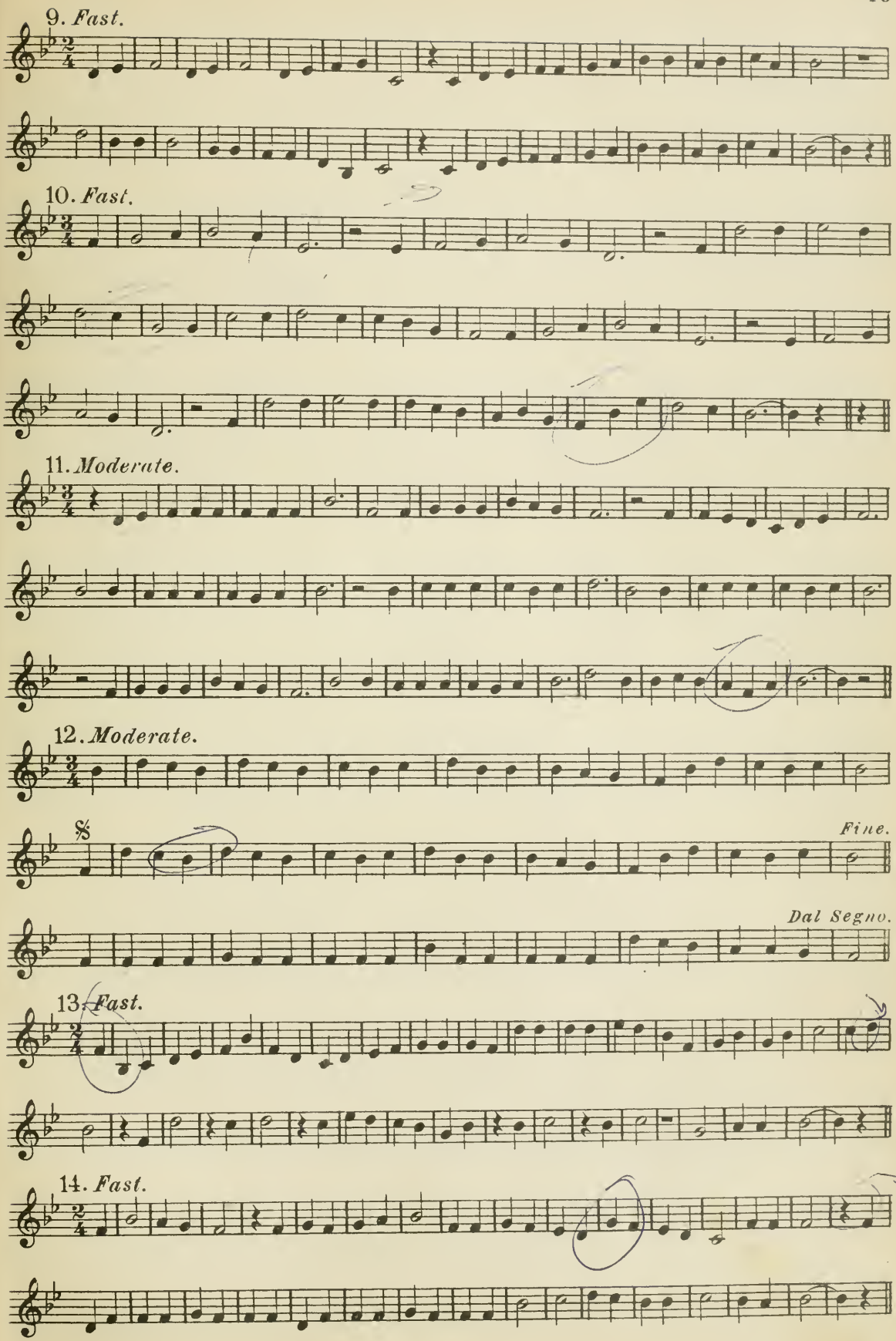


4. The second voice two measures after the first.



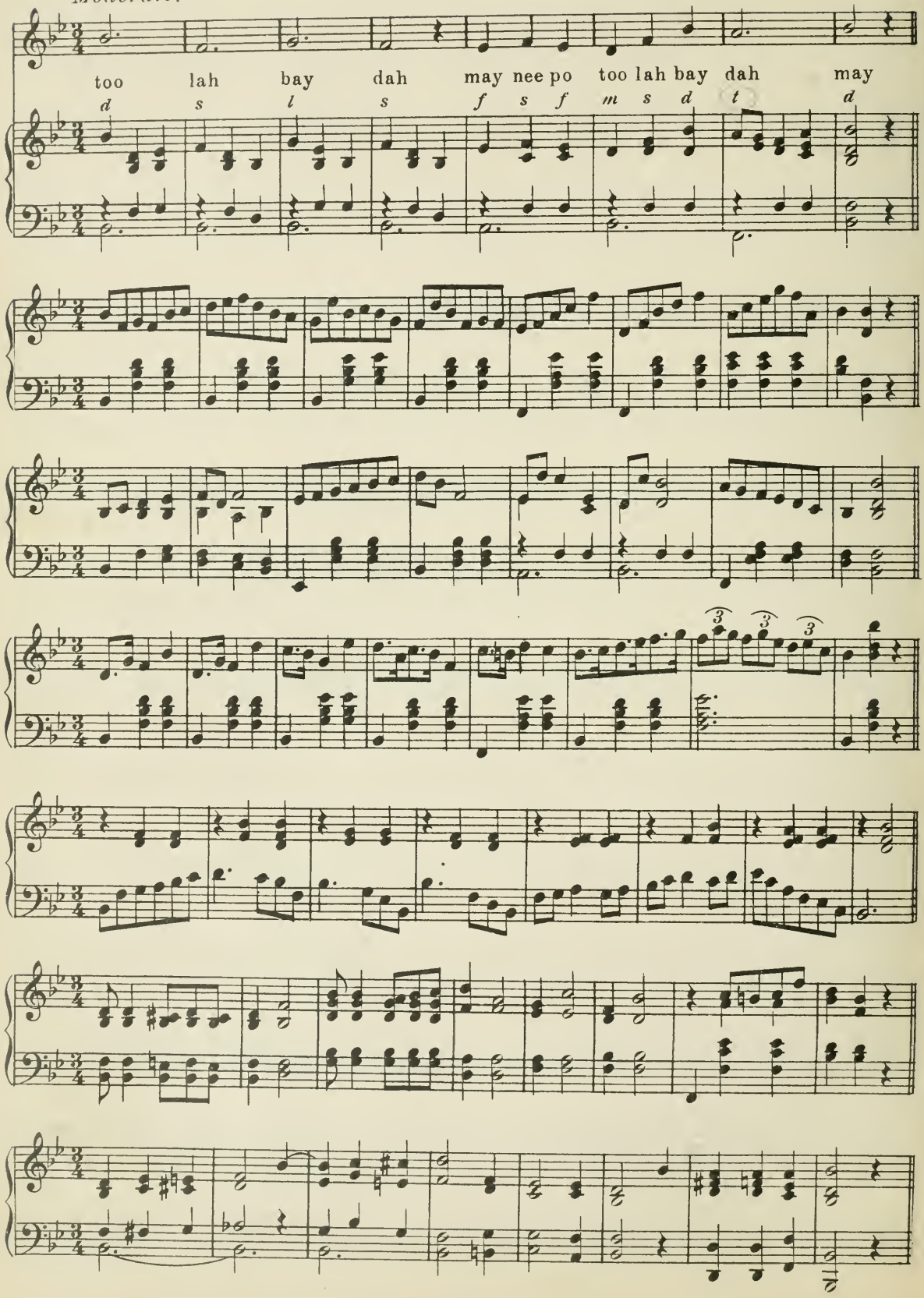
Reading Lessons from Popular Melodies.




9. Fast.
10. Fast.
11. Moderate.
12. Moderate.
𝄋
Fine.
Dal Segno.
13. Fast.
14. Fast.

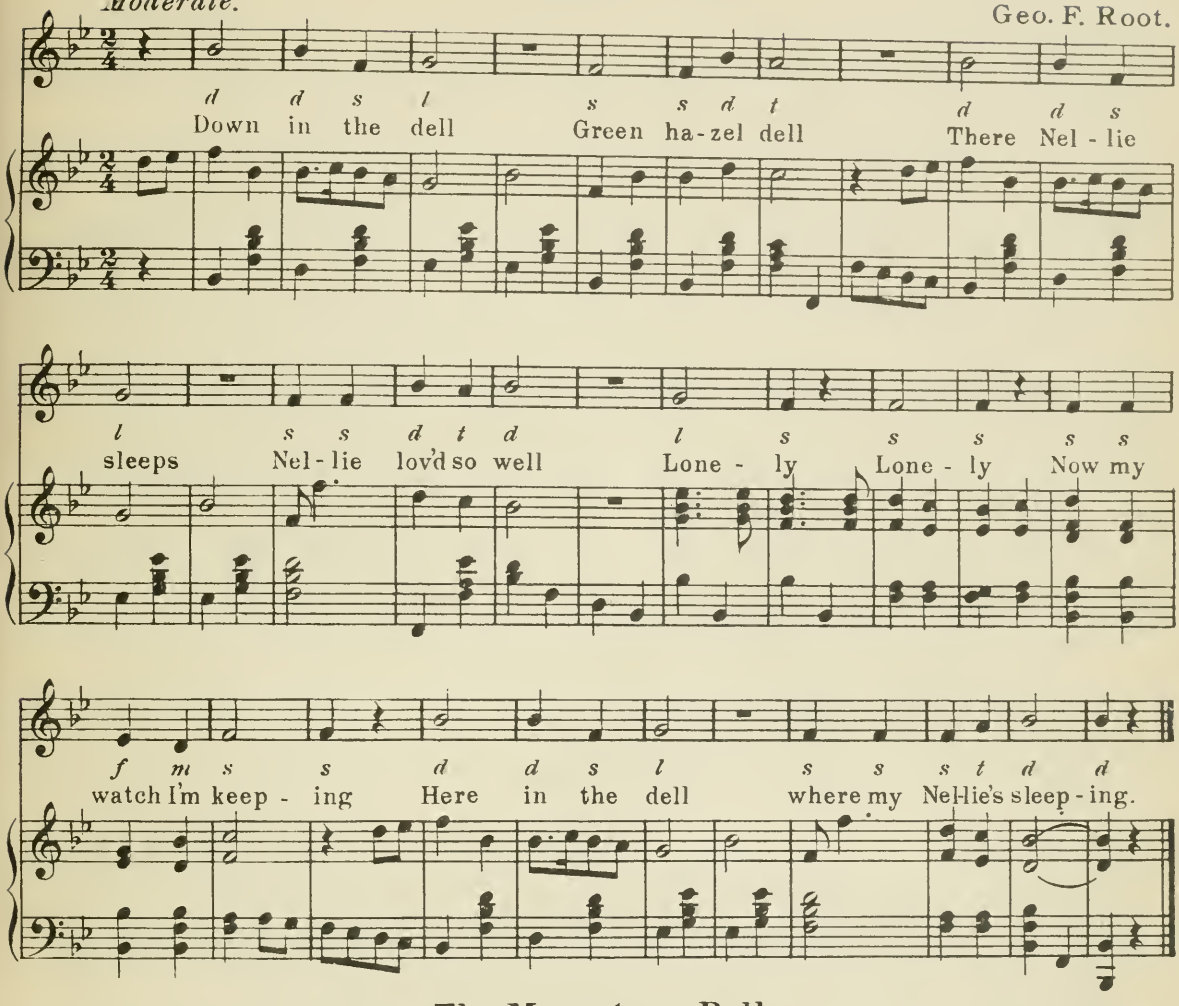
Theme with Varied Accompaniment.

Moderate.



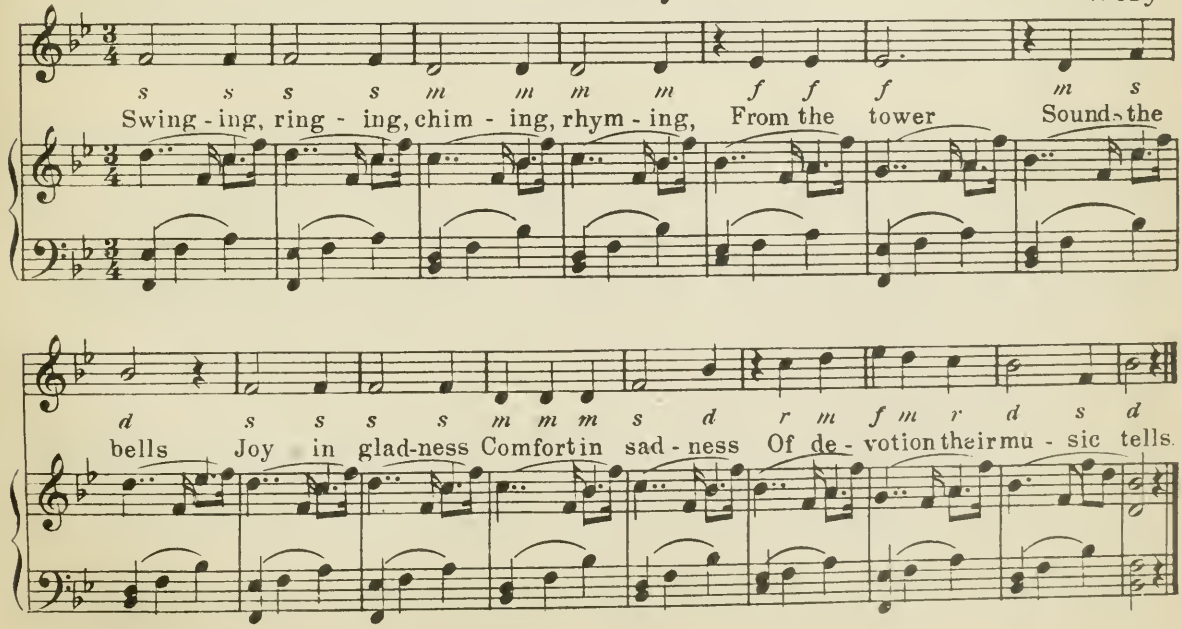
The Hazel Dell.

Moderate. Geo. F. Root.


d d s l s s d t d d s
Down in the dell Green ha-zel dell There Nel - lie
l s s d t d l s s s s s
sleeps Nel - lie lov'd so well Lone - ly Lone - ly Now my
f m s s d d s l s s s t d d
watch I'm keep - ing Here in the dell where my Nellie's sleep - ing.

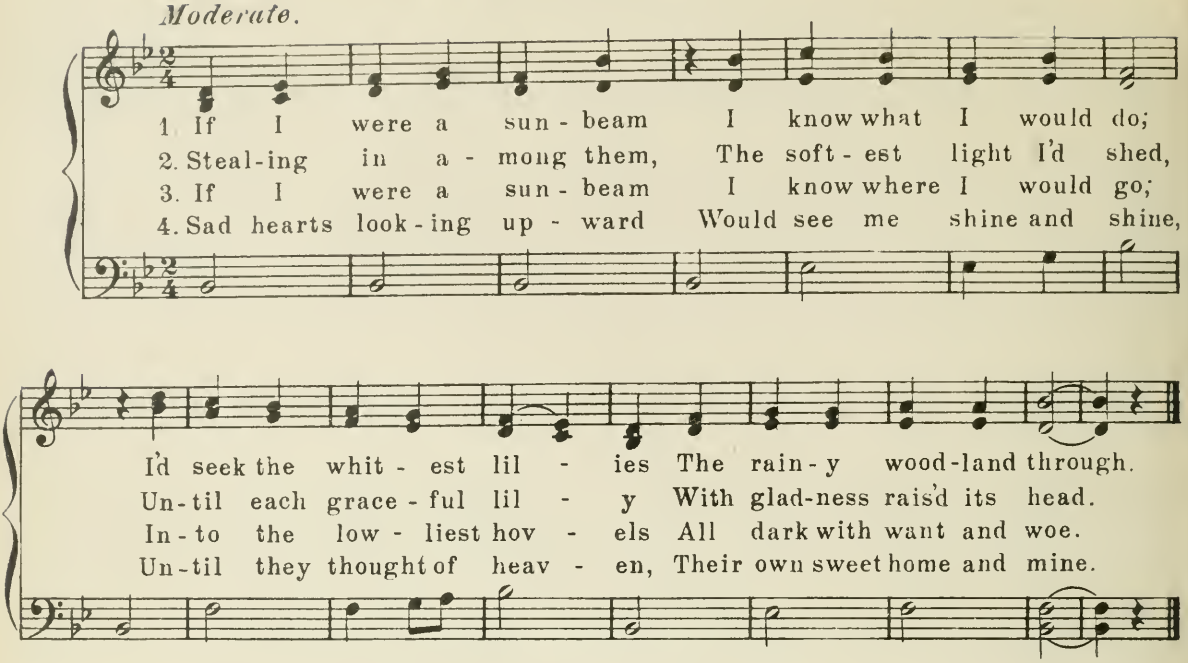
The Monastery Bells.

Wely.


s s s s m m m m f f f m s
Swing - ing, ring - ing, chim - ing, rhym - ing, From the tower Sounds the
d s s s s m m m s d r m f m r d s d
bells Joy in glad-ness Comfort in sad - ness Of de - votion their mu - sic tells.

If I Were a Sunbeam.

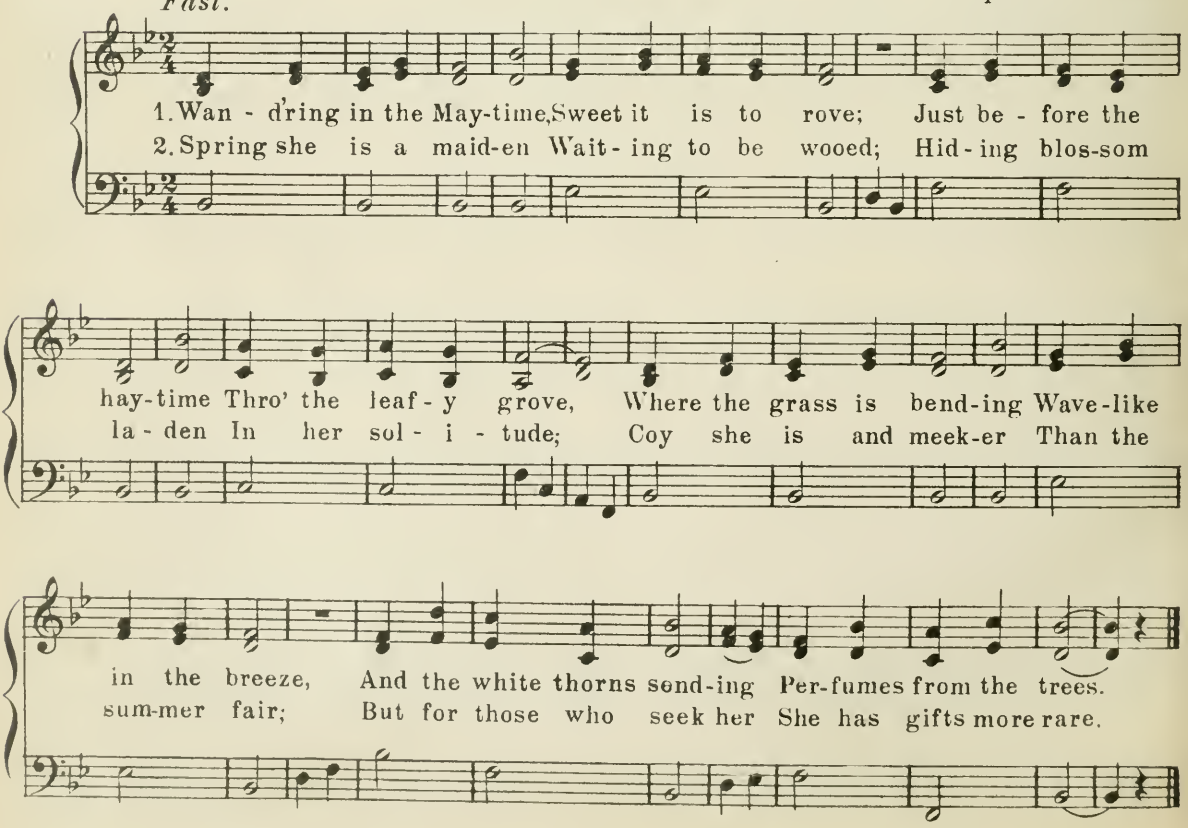
Moderate.


1. If I were a sun - beam I know what I would do;
2. Steal-ing in a - mong them, The soft - est light I'd shed,
3. If I were a sun - beam I know where I would go;
4. Sad hearts look - ing up - ward Would see me shine and shine,
I'd seek the whit - est lil - ies The rain - y wood-land through.
Un - til each grace - ful lil - y With glad-ness raisd its head.
In - to the low - liest hov - els All dark with want and woe.
Un - til they thought of heav - en, Their own sweet home and mine.

Maying.

arr. fr. Stephen Glover.

Fast.

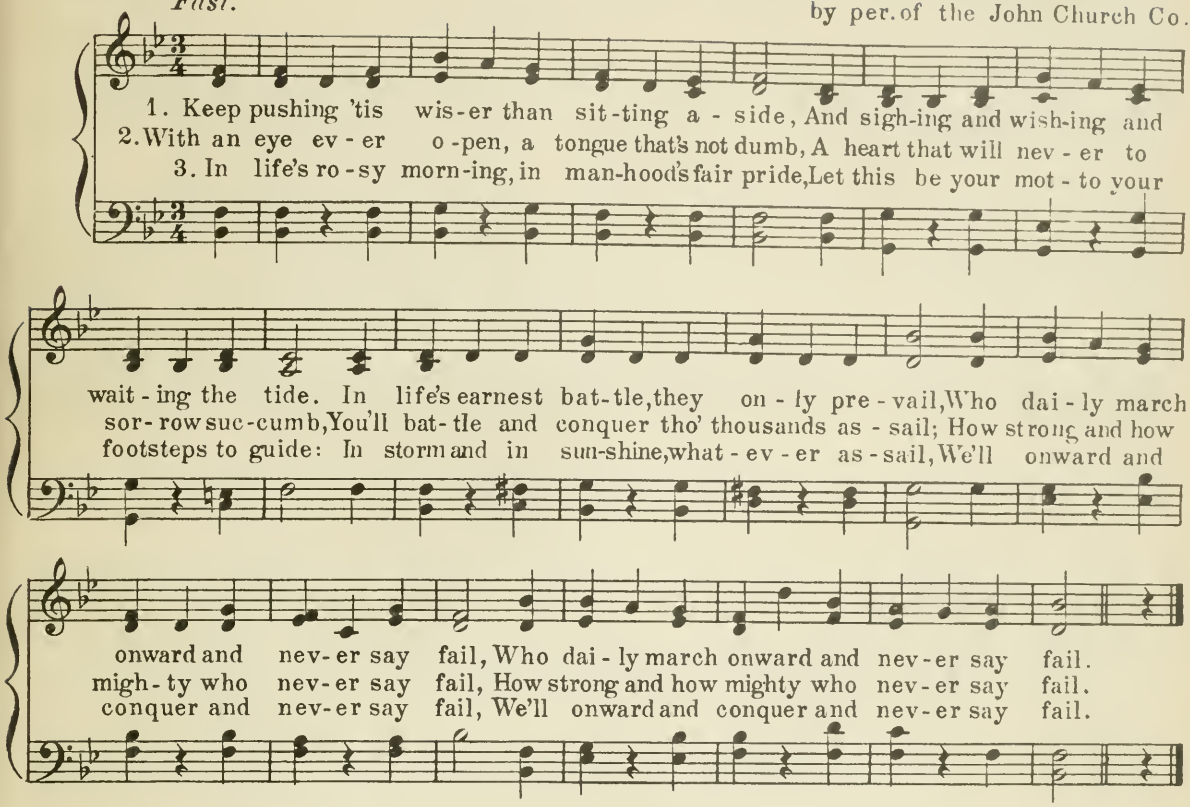

1. Wan - d'ring in the May-time, Sweet it is to rove; Just be - fore the
2. Spring she is a maid-en Wait - ing to be wooed; Hid - ing blos-som
hay-time Thro' the leaf - y grove, Where the grass is bend-ing Wave-like
la - den In her sol - i - tude; Coy she is and meek-er Than the
in the breeze, And the white thorns send-ing Per-fumes from the trees.
sum-mer fair; But for those who seek her She has gifts more rare.

Never Say Fail.

Chas. Swain. F. W. Root.

Fast.

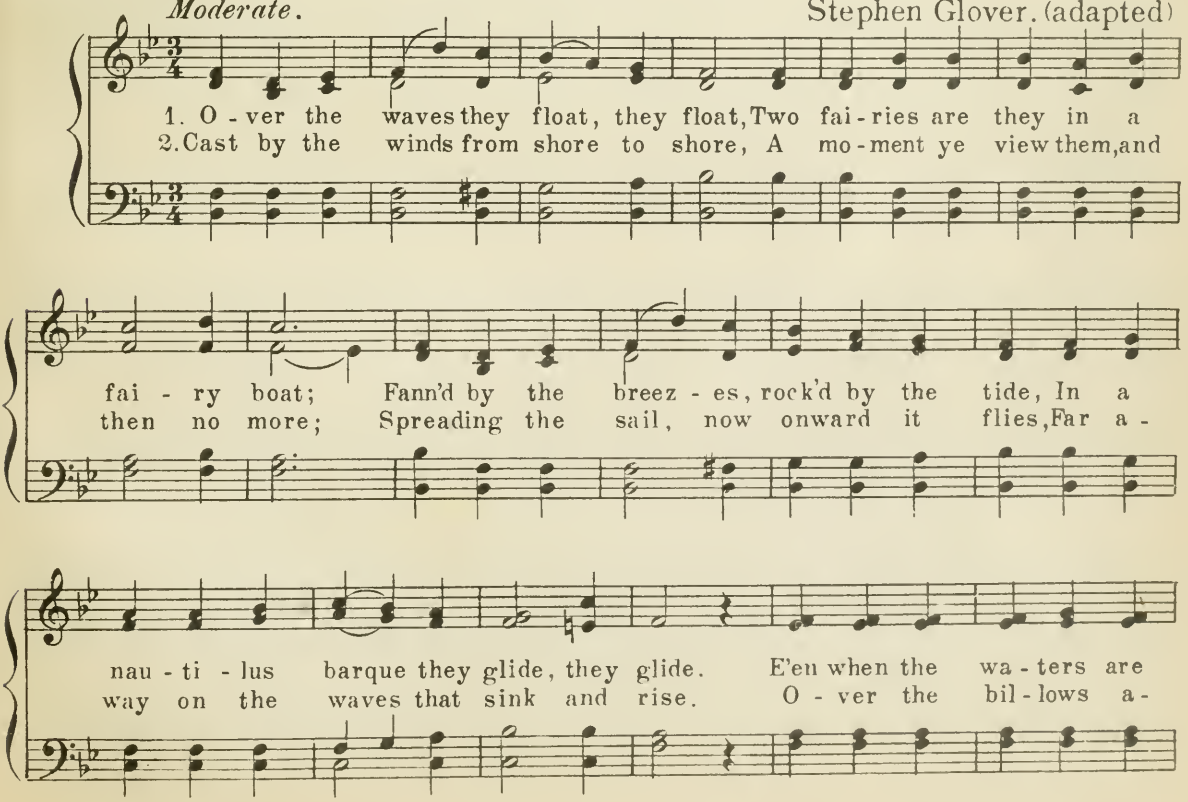
by per. of the John Church Co.

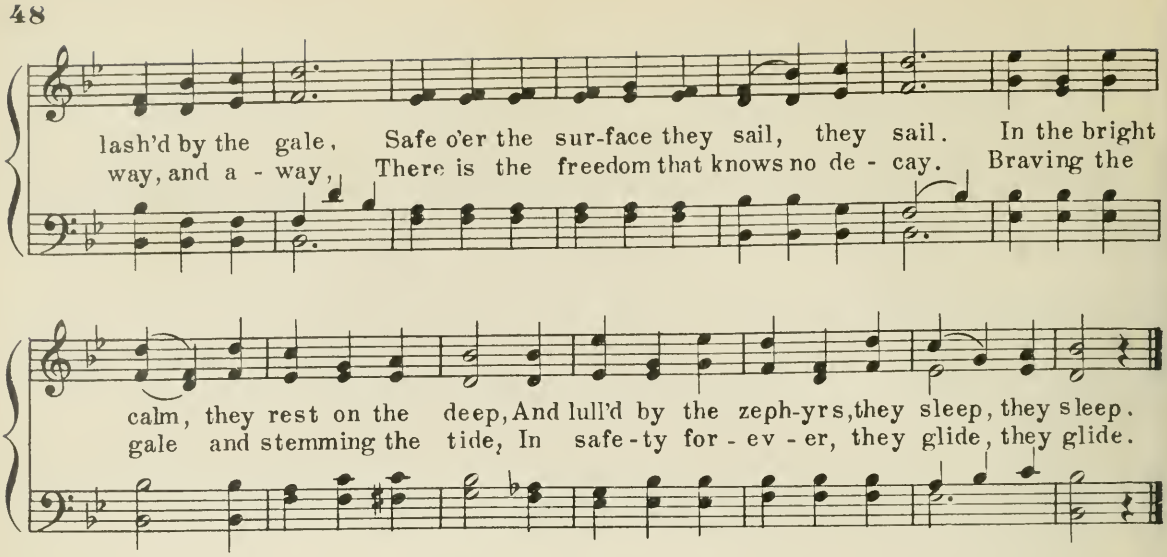

1. Keep pushing 'tis wis-er than sit-ting a-side, And sigh-ing and wish-ing and wait-ing the tide. In life's earnest bat-tle, they on-ly pre-vail, Who dai-ly march onward and nev-er say fail, Who dai-ly march onward and nev-er say fail.
2. With an eye ev-er o-pen, a tongue that's not dumb, A heart that will nev-er to sor-row suc-cumb, You'll bat-tle and conquer tho' thousands as-sail; How strong and how migh-ty who nev-er say fail, How strong and how mighty who nev-er say fail.
3. In life's ro-sy morn-ing, in man-hood's fair pride, Let this be your mot-to your footsteps to guide: In storm and in sun-shine, what-ev-er as-sail, We'll onward and conquer and nev-er say fail, We'll onward and conquer and nev-er say fail.

Over the Waves.

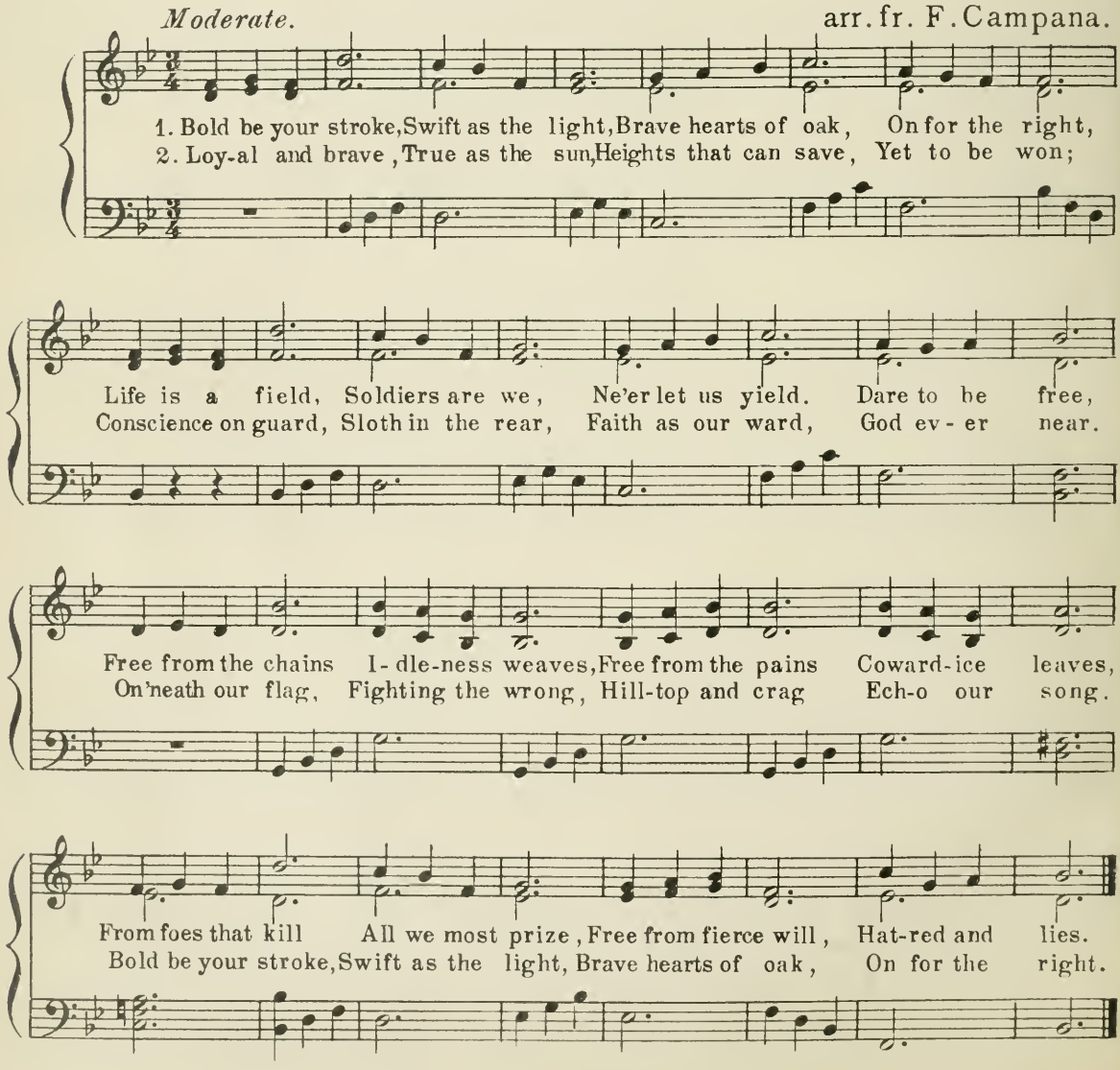
J. E. Carpenter. Stephen Glover. (adapted)

Moderate.


1. O-ver the waves they float, they float, Two fai-ries are they in a fai-ry boat; Fann'd by the breez-es, rock'd by the tide, In a nau-ti-lus barque they glide, they glide. E'en when the wa-ters are
2. Cast by the winds from shore to shore, A mo-ment ye view them, and then no more; Spreading the sail, now onward it flies, Far a-way on the waves that sink and rise. O-ver the bil-lows a-

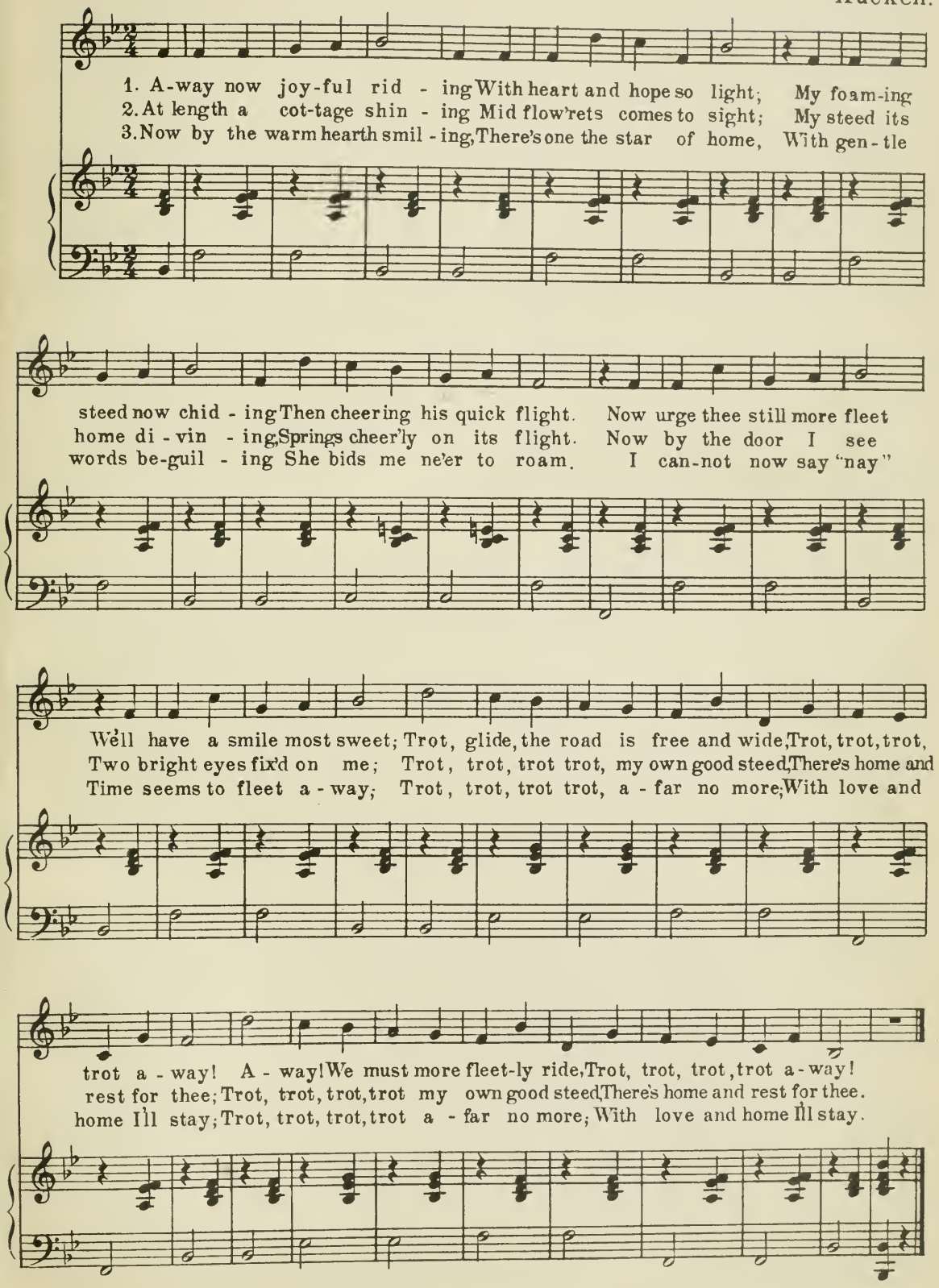

lash'd by the gale, Safe o'er the sur-face they sail, they sail. In the bright
way, and a - way, There is the freedom that knows no de - cay. Braving the
calm, they rest on the deep, And lull'd by the zeph-yrs, they sleep, they sleep.
gale and stemming the tide, In safe-ty for - ev - er, they glide, they glide.

Hearts of Oak.


Moderate.
arr. fr. F. Campana.
1. Bold be your stroke, Swift as the light, Brave hearts of oak, On for the right,
2. Loy-al and brave, True as the sun, Heights that can save, Yet to be won;
Life is a field, Soldiers are we, Ne'er let us yield. Dare to be free,
Conscience on guard, Sloth in the rear, Faith as our ward, God ev - er near.
Free from the chains I - dle-ness weaves, Free from the pains Coward-ice leaves,
On 'neath our flag, Fighting the wrong, Hill-top and crag Ech-o our song.
From foes that kill All we most prize, Free from fierce will, Hat-red and lies.
Bold be your stroke, Swift as the light, Brave hearts of oak, On for the right.

Away Now Joyful Riding.

Fast. Kücken.

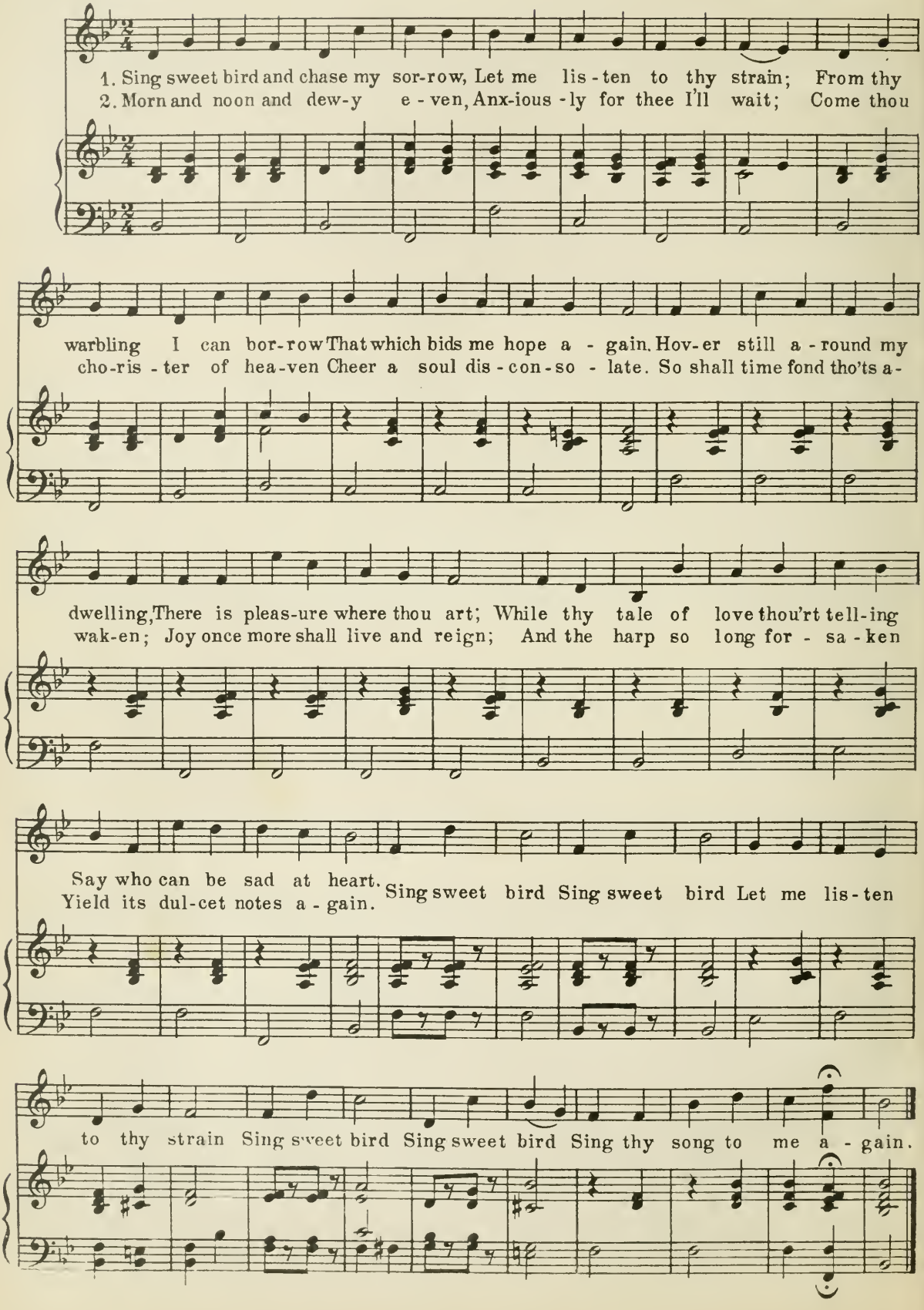

1. A-way now joy-ful rid - ing With heart and hope so light; My foam-ing
2. At length a cot-tage shin - ing Mid flow'rets comes to sight; My steed its
3. Now by the warm hearth smil - ing, There's one the star of home, With gen-tle
steed now chid - ing Then cheering his quick flight. Now urge thee still more fleet
home di - vin - ing, Springs cheer'ly on its flight. Now by the door I see
words be-guil - ing She bids me ne'er to roam. I can-not now say "nay"
We'll have a smile most sweet; Trot, glide, the road is free and wide, Trot, trot, trot,
Two bright eyes fix'd on me; Trot, trot, trot trot, my own good steed, There's home and
Time seems to fleet a - way; Trot, trot, trot trot, a - far no more; With love and
trot a - way! A - way! We must more fleet-ly ride, Trot, trot, trot, trot a - way!
rest for thee; Trot, trot, trot, trot my own good steed, There's home and rest for thee.
home I'll stay; Trot, trot, trot, trot a - far no more; With love and home I'll stay.

Sing, Sweet Bird.

L. M. Thornton.

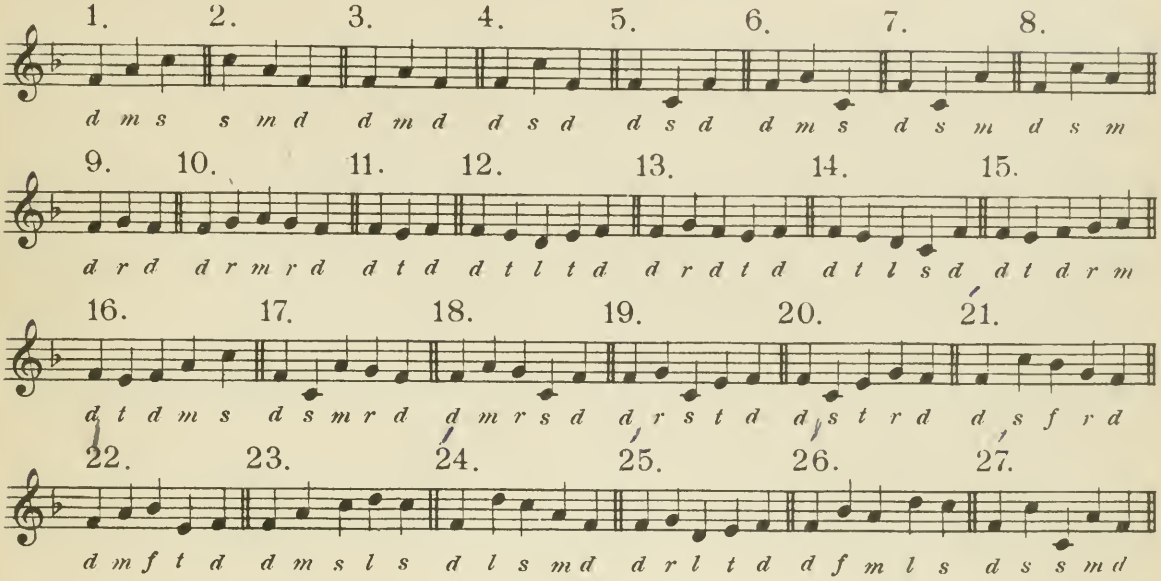
Fast.

W. Ganz. (adapted)

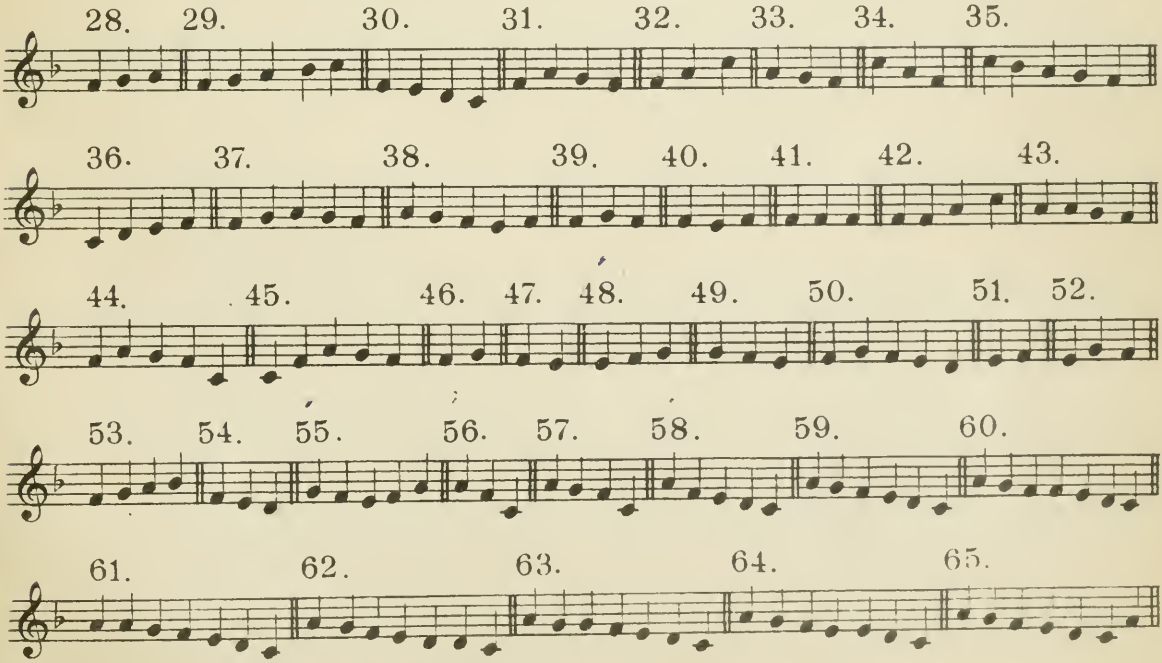

1. Sing sweet bird and chase my sor-row, Let me lis-ten to thy strain; From thy
2. Morn and noon and dew-y e-ven, Anx-ious-ly for thee I'll wait; Come thou
warbling I can bor-row That which bids me hope a-gain. Hov-er still a-round my
cho-ris-ter of hea-ven Cheer a soul dis-con-so-late. So shall time fond tho'ts a-
dwelling, There is pleas-ure where thou art; While thy tale of love thou'rt tell-ing
wak-en; Joy once more shall live and reign; And the harp so long for-sa-ken
Say who can be sad at heart. Sing sweet bird Sing sweet bird Let me lis-ten
Yield its dul-cet notes a-gain.
to thy strain Sing sweet bird Sing sweet bird Sing thy song to me a-gain.

Phrases for Practice, Key of F.

1. Play the phrase. 2. Sing and play, doh, ray, etc. 3. Sing without playing, doh, ray, etc. 4. Sing with lah (or loo). 5. Sing from memory pointing or writing the notes.

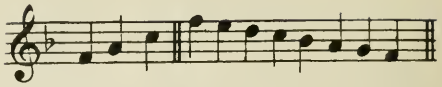

1. 2. 3. 4. 5. 6. 7. 8.
d m s s m d d m d d s d d s d d m s d s m d s m
9. 10. 11. 12. 13. 14. 15.
d r d d r m r d d t d d t l t d d r d t d d t l s d d t d r m
16. 17. 18. 19. 20. 21.
d t d m s d s m r d d m r s d d r s t d d s t r d d s f r d
22. 23. 24. 25. 26. 27.
d m f t d d m s l s d l s m d d r l t d d f m l s d s s m d

For dictation practice, after the teacher has sung (lah lah) or played a phrase, let the pupils sing it by ear (lah lah) and then answer such of these questions as the teacher may choose to ask: 1. How many notes were there in the passage? 2. What note (letter name and syllable) did it begin with? 3. Point it. 4. What note did it end with? 5. Point it. 6. Did the passage go up or down, or both? 7. Was the key note sounded more than once? 8. Where was the key note? (1st., 2nd., 3rd. note etc.). 9. Were there any consecutive repetitions of a note? 10. Which note was thus repeated? 11. Were there any skips? (Intervals larger than those of the scale).



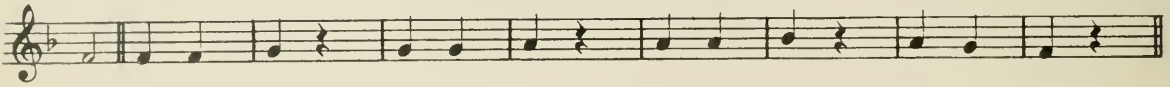
Reading Lessons, Key of F.

Use the instrument freely before practicing a lesson; but while singing it through, play only as directed below.

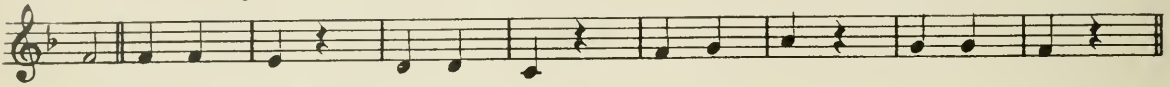


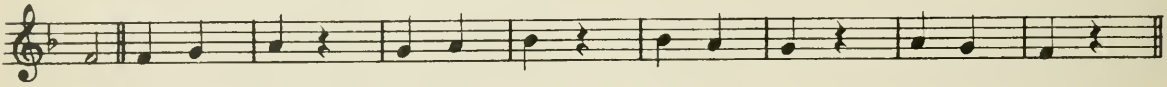
1. Play and sing doh, ray, etc. 2. Doh, ray, etc. voice alone. 3. Lah, voice alone. 4. Clap the hands for accent. 5. Sing the F each time and play all the other notes. Do not both play and sing at once. 6. Play the first measure and sing the second; alternate throughout. 7. Sing the first, play the second; and so on. 8. Beat time. 9. Sing and be silent; alternate measures. 10. Point or write the lesson.

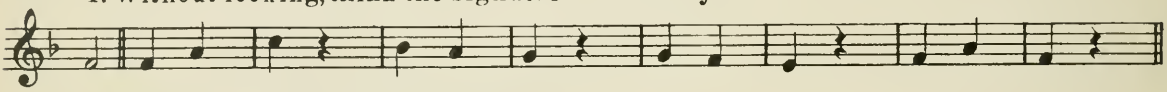
1.



2. Do not sing in the time of a rest.



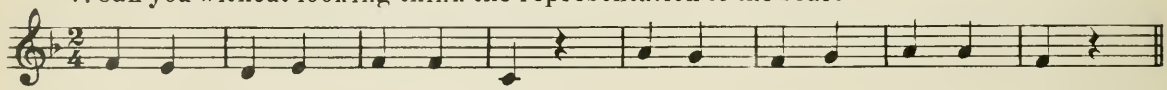
3. Name the letter names of the scale.

4. Without looking, think the signature of this key.

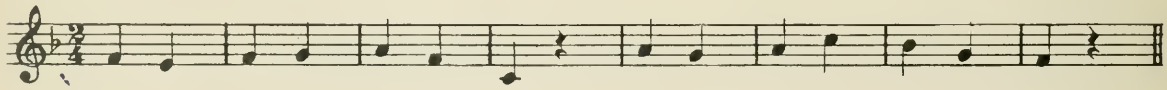
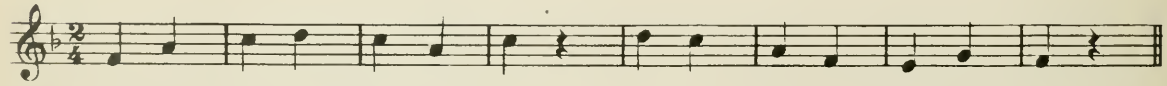


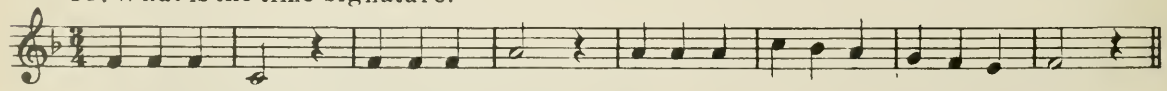
5. Which line is the flat placed upon?

6.

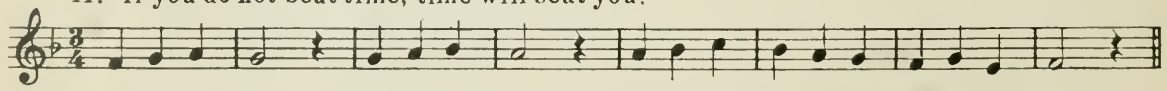
7. Can you without looking think the representation of the scale?



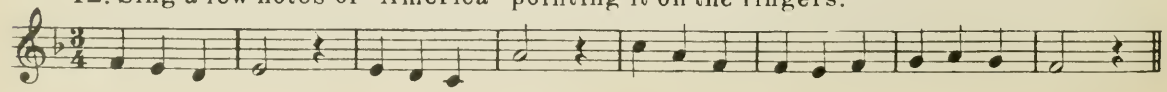
8.

9.

10. What is the time signature?



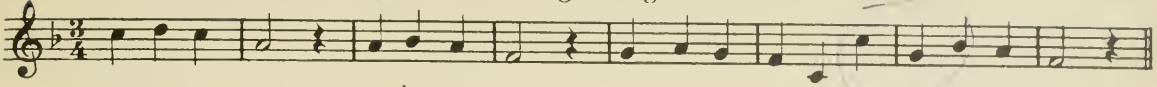
11. "If you do not beat time, time will beat you."



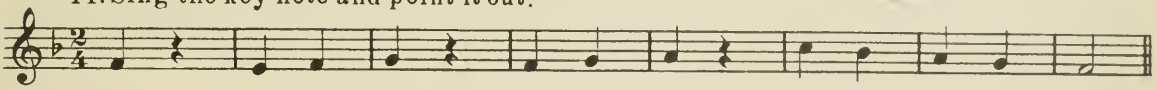
12. Sing a few notes of "America" pointing it on the fingers.



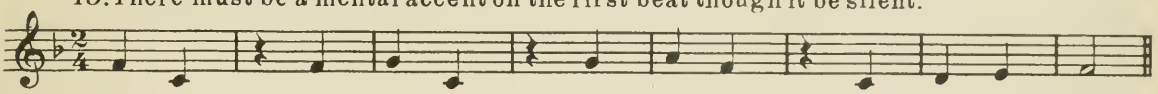
13. What do we call the figures at the beginning of this lesson?



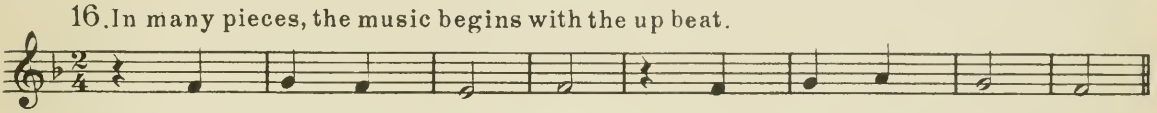
14. Sing the key note and point it out.



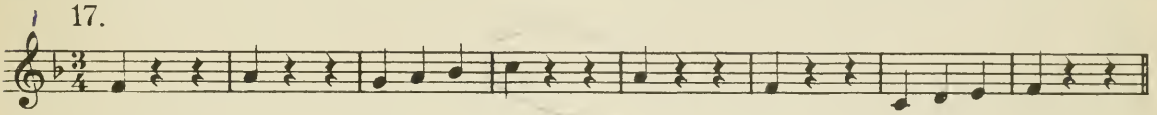
15. There must be a mental accent on the first beat though it be silent.

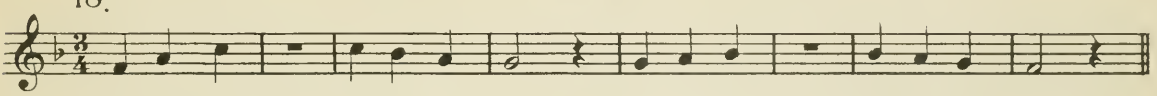


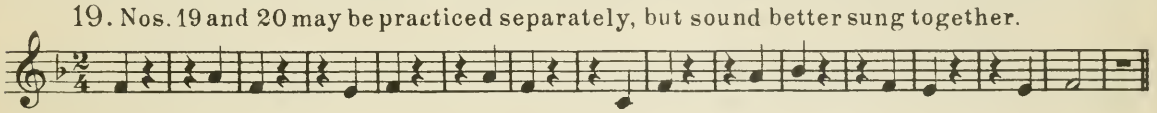
16. In many pieces, the music begins with the up beat.



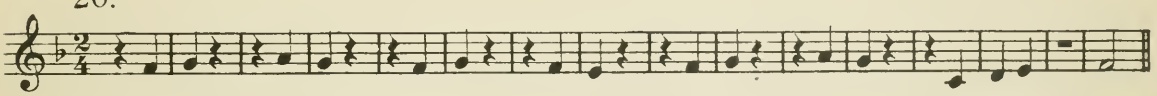
17.



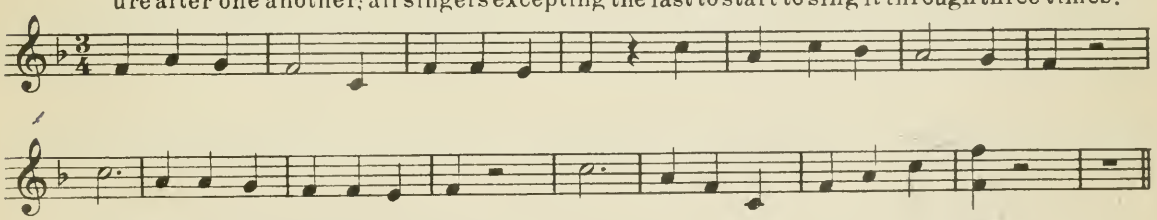
18.

19. Nos. 19 and 20 may be practiced separately, but sound better sung together.

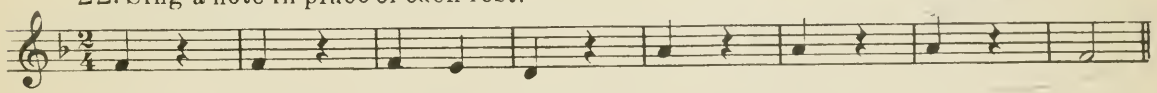


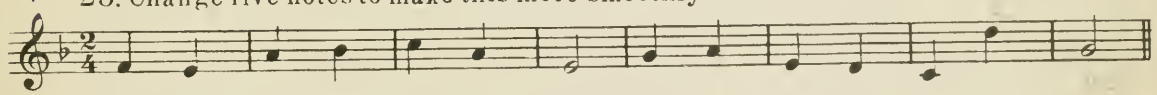
20.



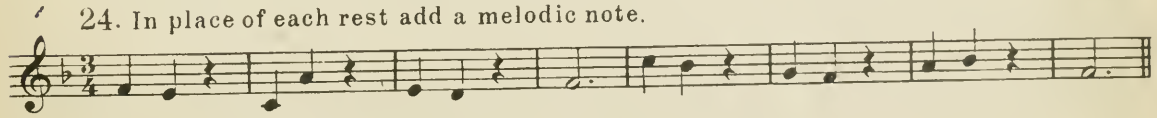
21. A round for two or more voices. In a class each member may begin separately one measure after one another; all singers excepting the last to start to sing it through three times.



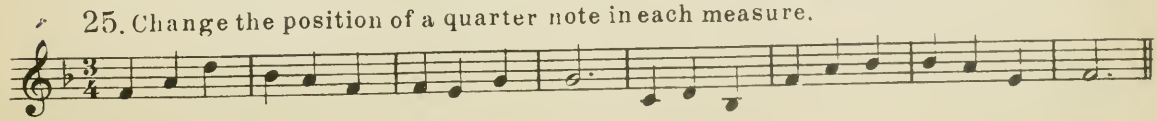
22. Sing a note in place of each rest.

23. Change five notes to make this more smoothly melodic



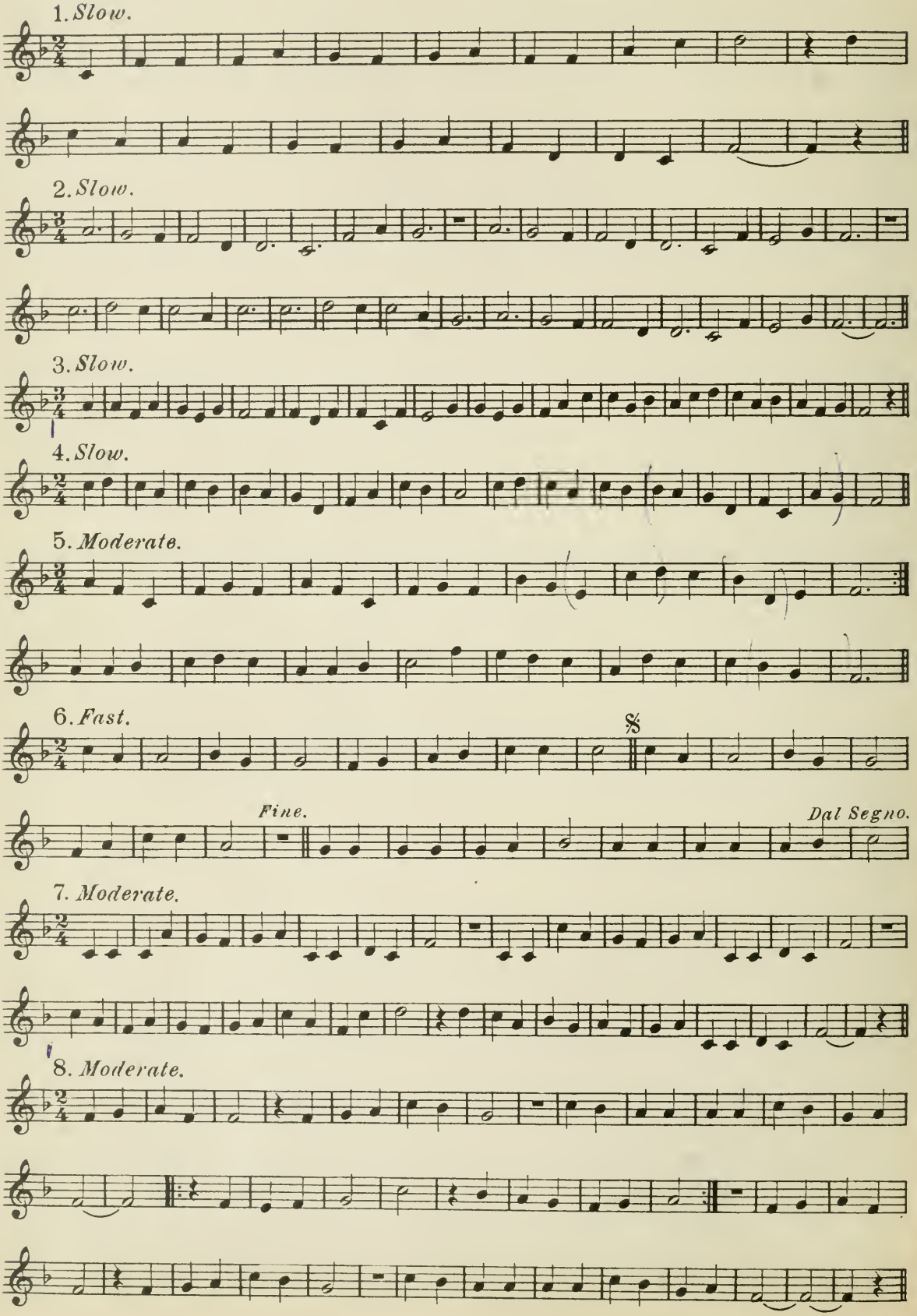
24. In place of each rest add a melodic note.

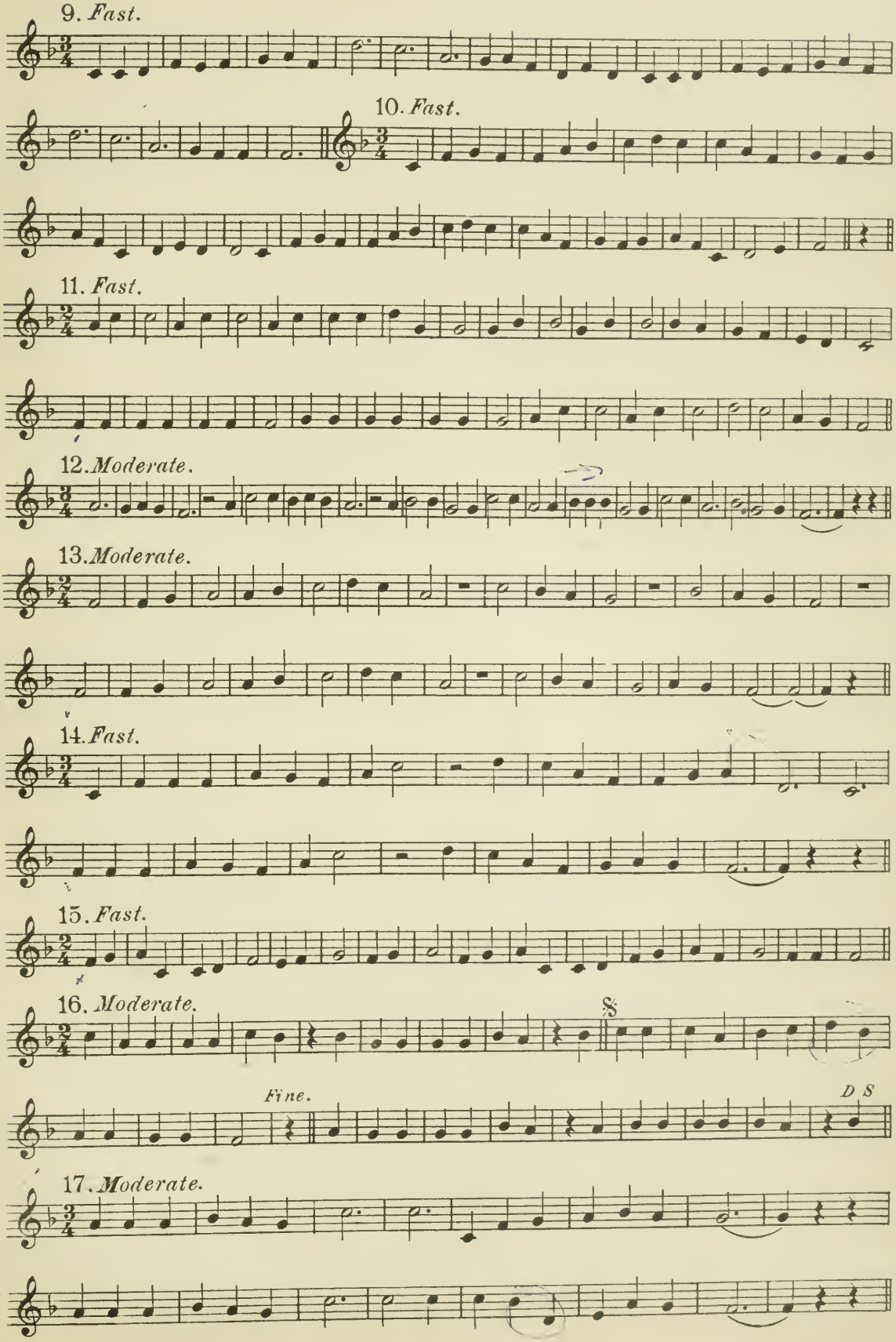


25. Change the position of a quarter note in each measure.



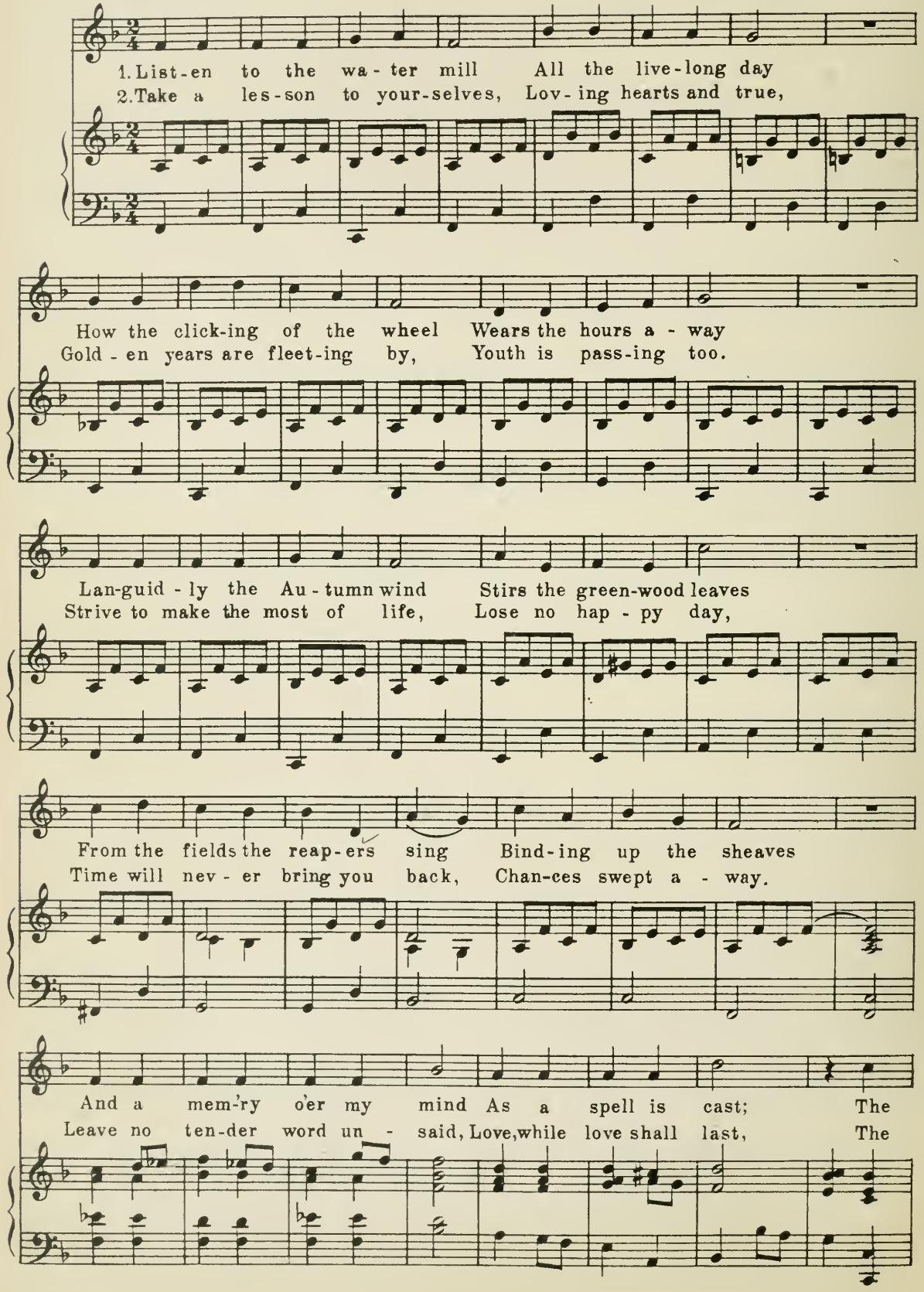
Reading Lessons from Popular Melodies.

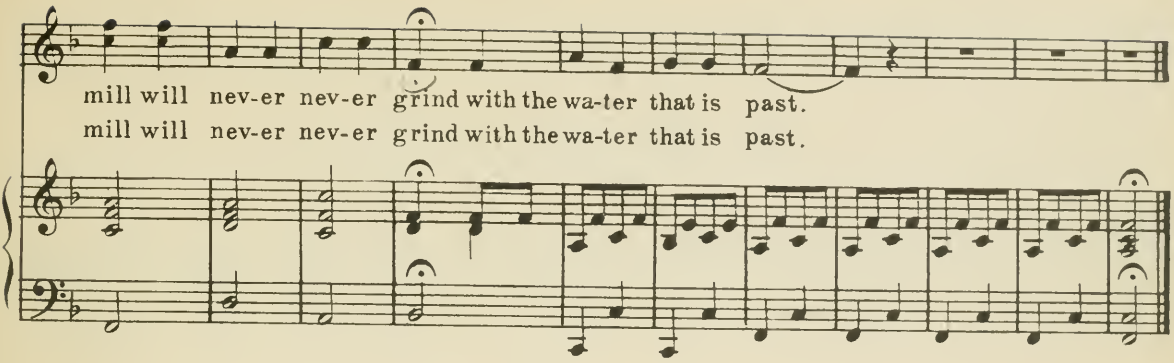



9. Fast.
10. Fast.
11. Fast.
12. Moderate.
13. Moderate.
14. Fast.
15. Fast.
16. Moderate.
Fine.
D S
17. Moderate.

The Water Mill.

Fast. Diehl. (adapted)


1. List-en to the wa-ter mill All the live-long day
2. Take a les-son to your-selves, Lov-ing hearts and true,
How the click-ing of the wheel Wears the hours a-way
Gold-en years are fleet-ing by, Youth is pass-ing too.
Lan-guid-ly the Au-tumn wind Stirs the green-wood leaves
Strive to make the most of life, Lose no hap-py day,
From the fields the reap-ers sing Bind-ing up the sheaves
Time will nev-er bring you back, Chan-ces swept a-way.
And a mem-'ry o'er my mind As a spell is cast; The
Leave no ten-der word un-said, Love, while love shall last, The



Gentle Zitella.

Cooke.

Fast.

1. Gen - tle Zi - tel - la whith-er a - way? Love's ri tor - nel - la O
2. Charm-ing Zi - tel - la why should'st thou care? Night is not dark-er than
3. Sim - ple Zi - tel - la thou should'st be - ware; List ye no dit - ty and

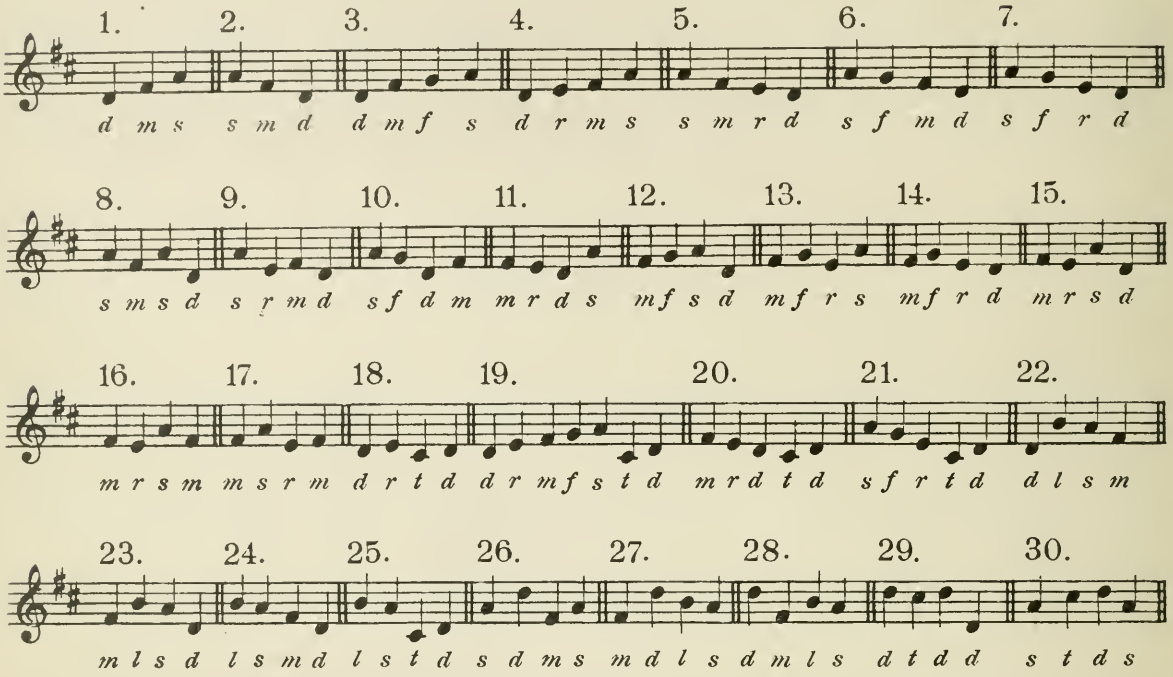
list while I play. No I have lin - ger'd too long on the road,
thy ra - ven hair; And those bright eyes, if the Bri - gand should see,
grant ye no prayer; To your light foot-steps let ter - ror add wings,

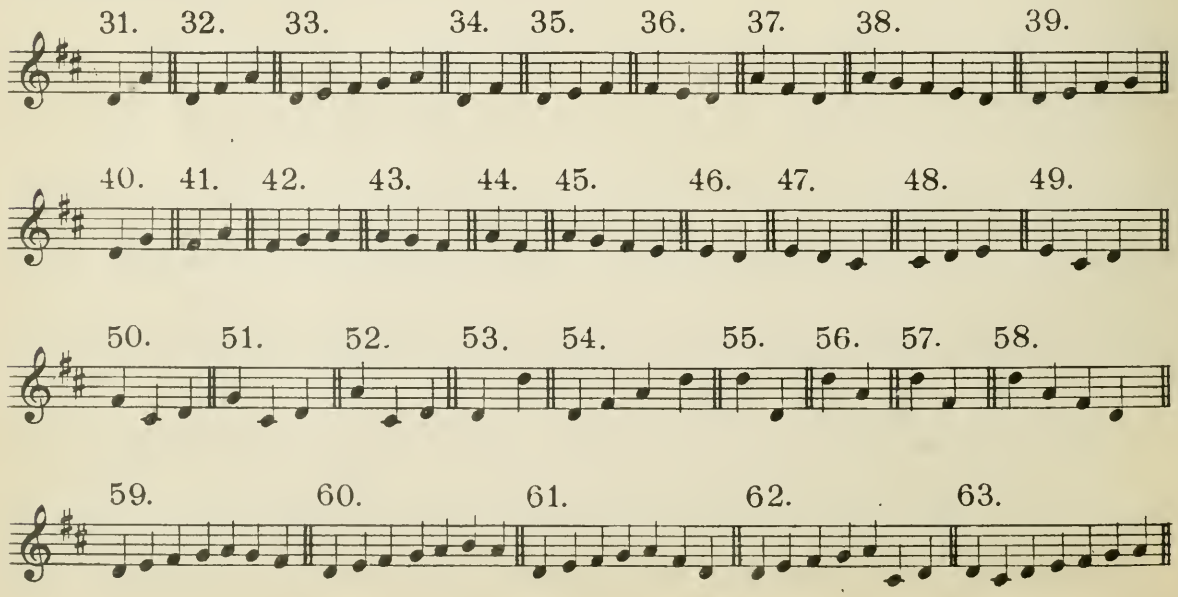
Night is ad - vanc-ing the Bri-gand's a - broad! Lone-ly Zi - tel-la
Thou art the rob - ber the cap tive is he, Gen-tle Zi - tel-la,
'Tis the bold Bri - gand him - self who now sings! Gen-tle Zi - tel-la,

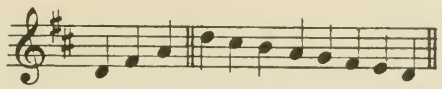
much has to fear, Love's ri - tor - nel - la she may not hear.
ban - ish thy fear, Love's ri - tor - nel - la tar - ry and hear.
ban - ish thy fear, Love's ri - tor - nel - la tar - ry and hear.

Phrases for Practice, Key of D.

1. Play the phrase. 2. Sing and play, doh, ray, etc. 3. Sing without playing, doh, ray, etc. 4. Sing with lah (or loo). 5. Sing from memory, pointing or writing.

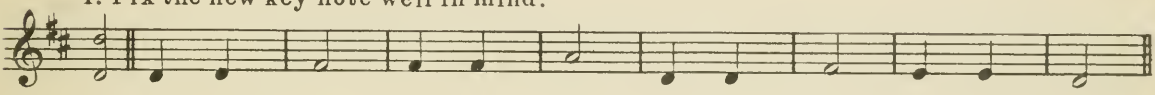

1. 2. 3. 4. 5. 6. 7.
d m s s m d d m f s d r m s s m r d s f m d s f r d
8. 9. 10. 11. 12. 13. 14. 15.
s m s d s r m d s f d m m r d s m f s d m f r s m f r d m r s d
16. 17. 18. 19. 20. 21. 22.
m r s m m s r m d r t d d r m f s t d m r d t d s f r t d d l s m
23. 24. 25. 26. 27. 28. 29. 30.
m l s d l s m d l s t d s d m s m d l s d m l s d t d d s t d s

Questions. (to be asked one or two at a time, after the pupil has heard and repeated the phrases). 1. How many notes were there in the passage? 2. What note (letter name) did it begin with? 3. Point it. 4. What note did it end with? 5. Point it. 6. Did the passage go up or down or both? 7. Was the key-note used more than once? 8. Which was the key note? (1st, 2nd note etc) 9. Were there any consecutive repetitions of a note? 10. Which note was thus repeated? 11. Were there any skips?

Reading Lessons, Key of D.

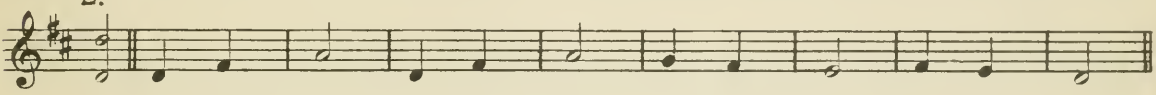
Keep in tune. 

1. Play and sing, doh, ray, etc. 2. Doh, ray, voice alone. 3. Lah, voice alone. 4. Clap the hands. 5. Sing the D each time; play the others. 6. Play the first measure, sing the second and so on. 7. Sing the first; play the second. 8. Beat time. 9. Sing and be silent; alternate measures. 10. Point or write the lesson.

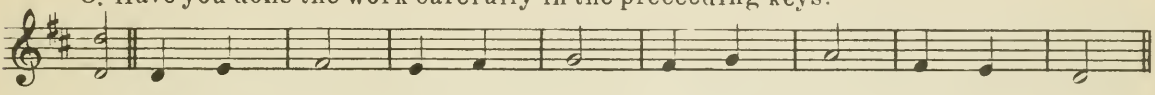
1. Fix the new key note well in mind.



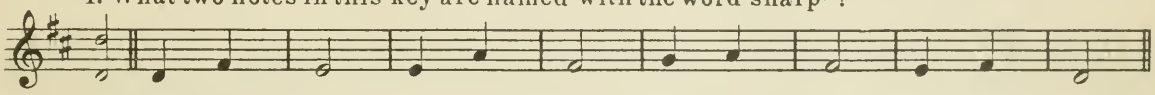
2.

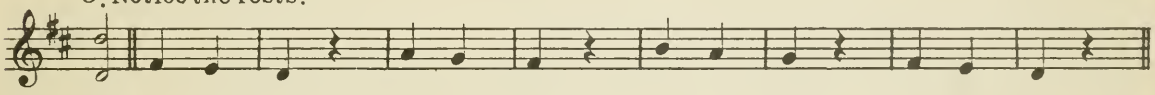


3. Have you done the work carefully in the preceeding keys?



4. What two notes in this key are named with the word "sharp"?



5. Notice the rests.

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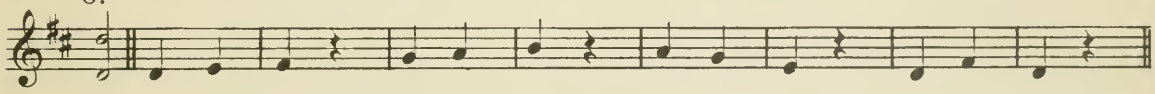
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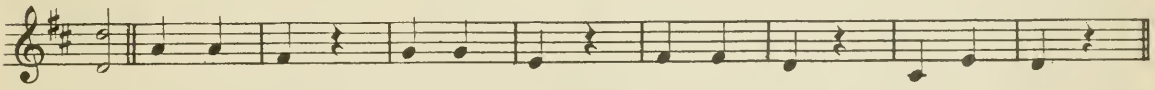
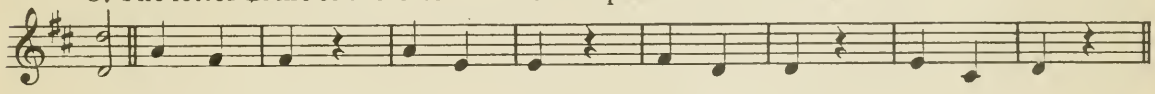


8. The letter name of the note in the first space is not F. What is it?



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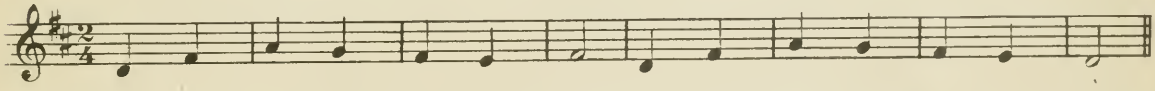

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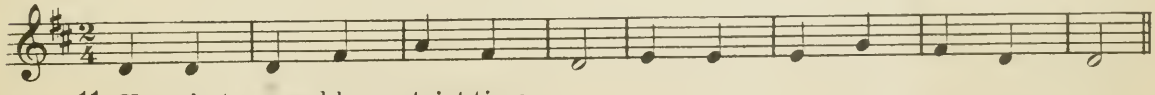
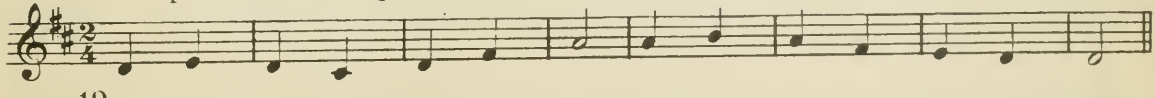


11. Keep in tune and keep strict time.



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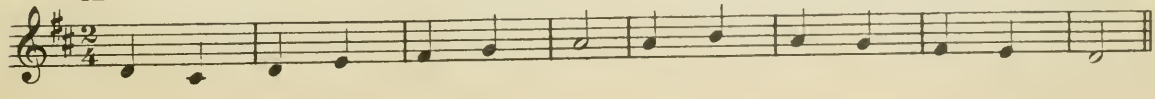
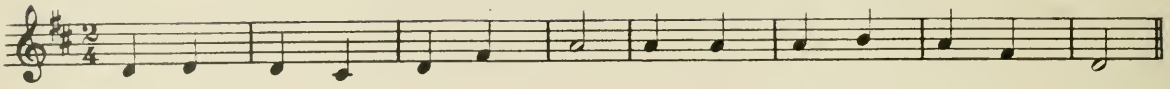


1. Play and sing. 2. Voice alone. 3. Lah. 4. Hands. 5. Key-note. 6. Play-Sing. 7. Sing-Play. 8. Beat. 9. Silent. 10. Point.

13.



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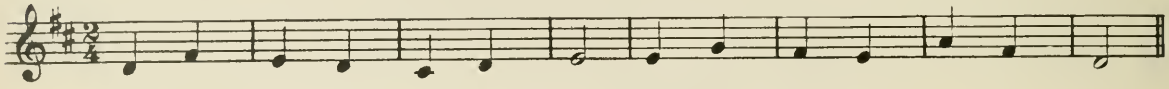
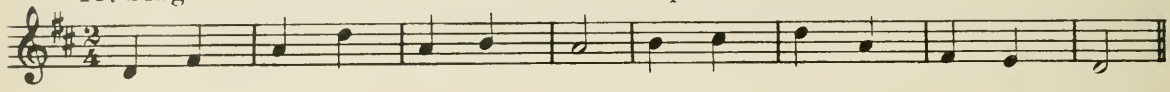


15. Sing a few measures of "Annie Laurie" and point the notes.



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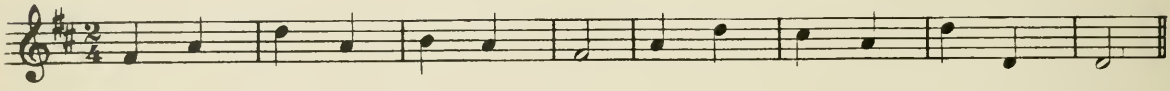

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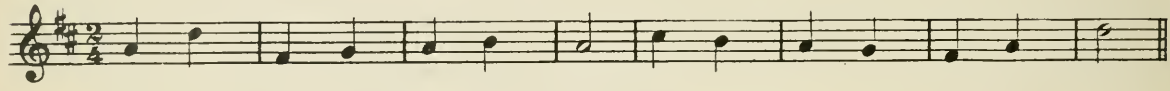
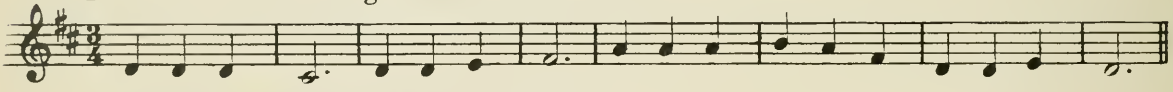
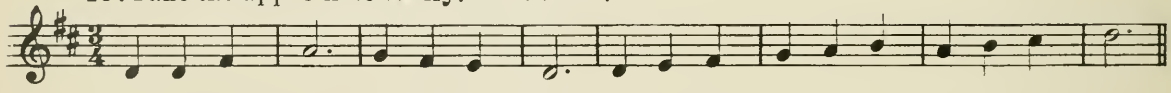


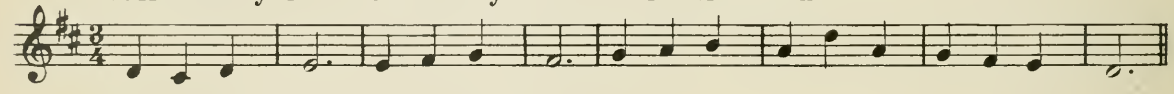
18. What is the time signature of this lesson?



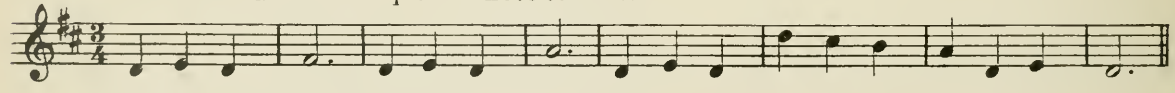
19. Take the upper note easily. Dont force.



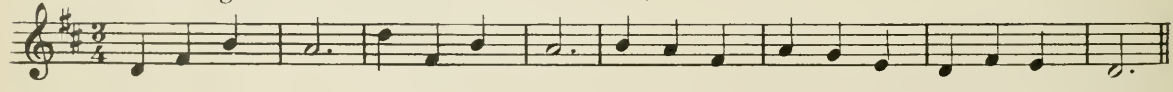
20. How many times does the key note occur in this lesson?



21. Dont let the voice slip from note to note.



22. Take a good breath and hold it an instant.



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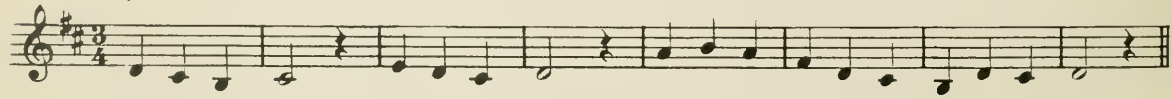

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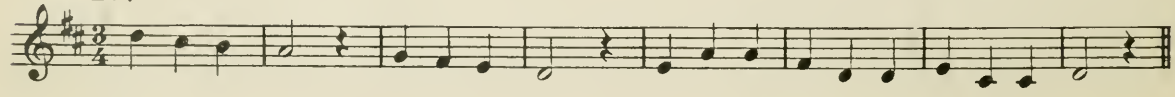

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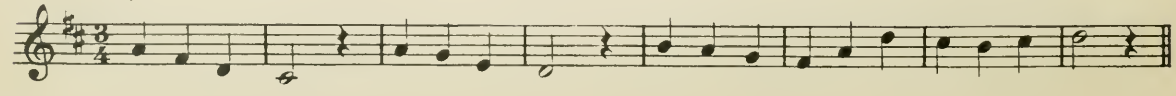
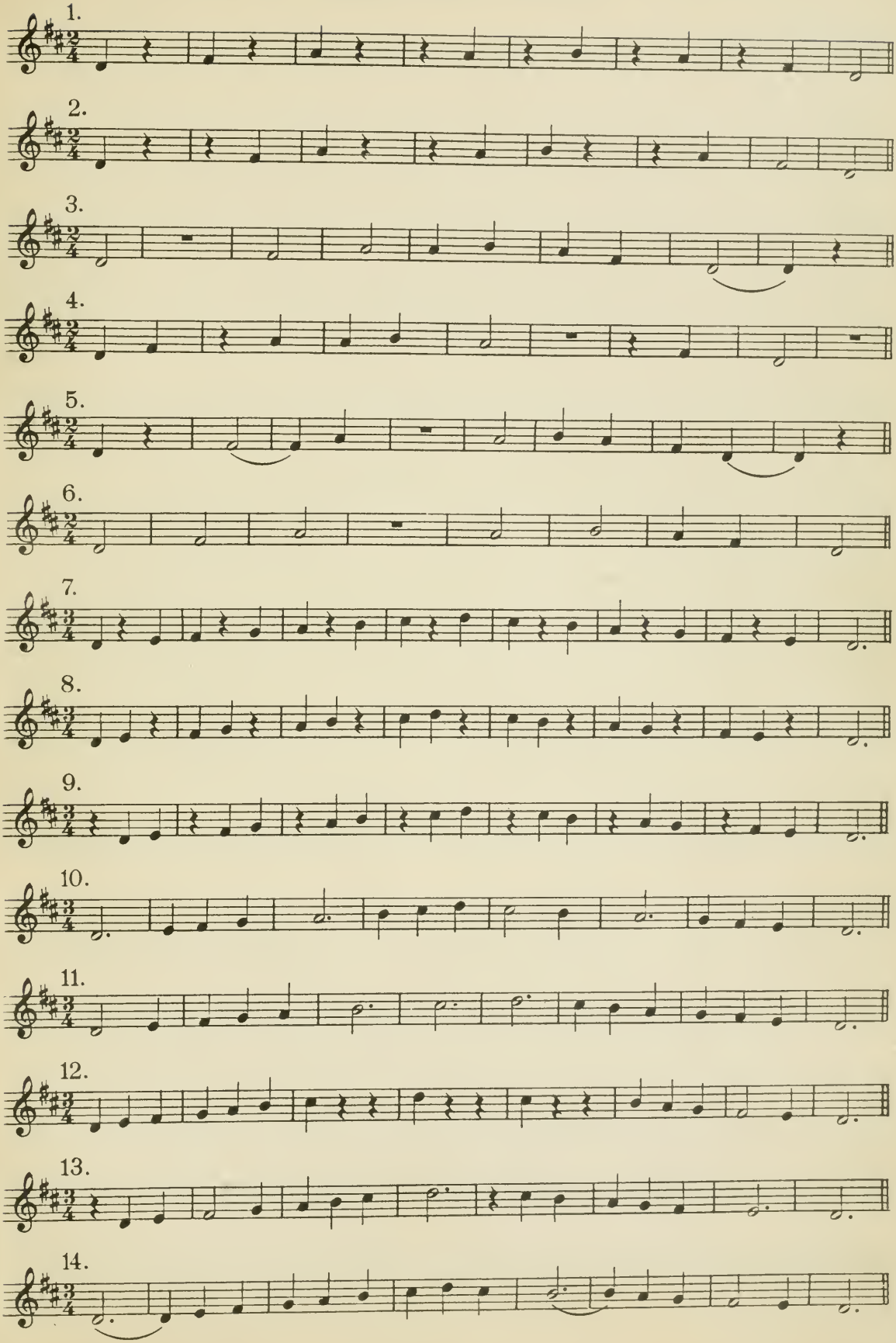
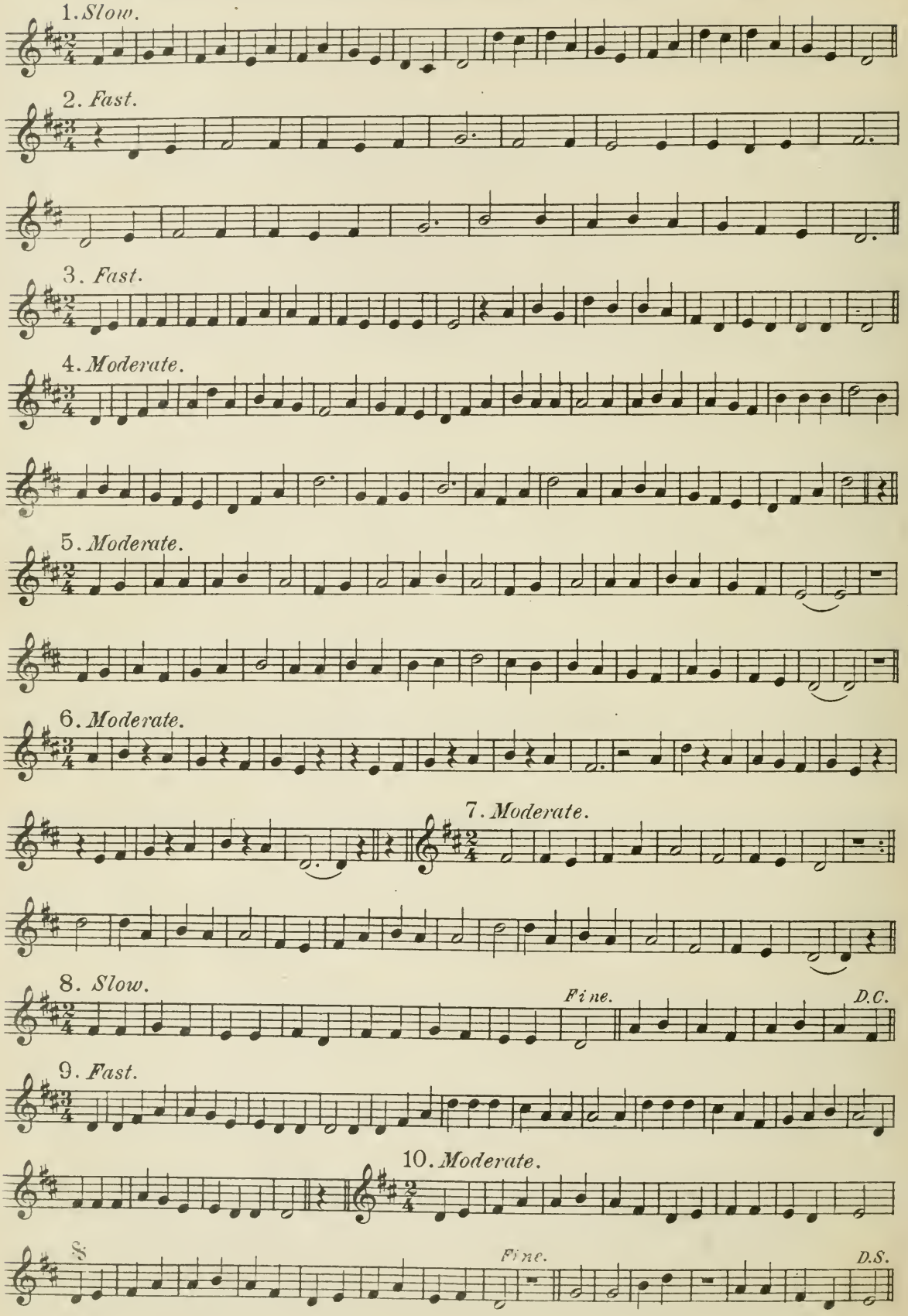

Rhythmic Forms.



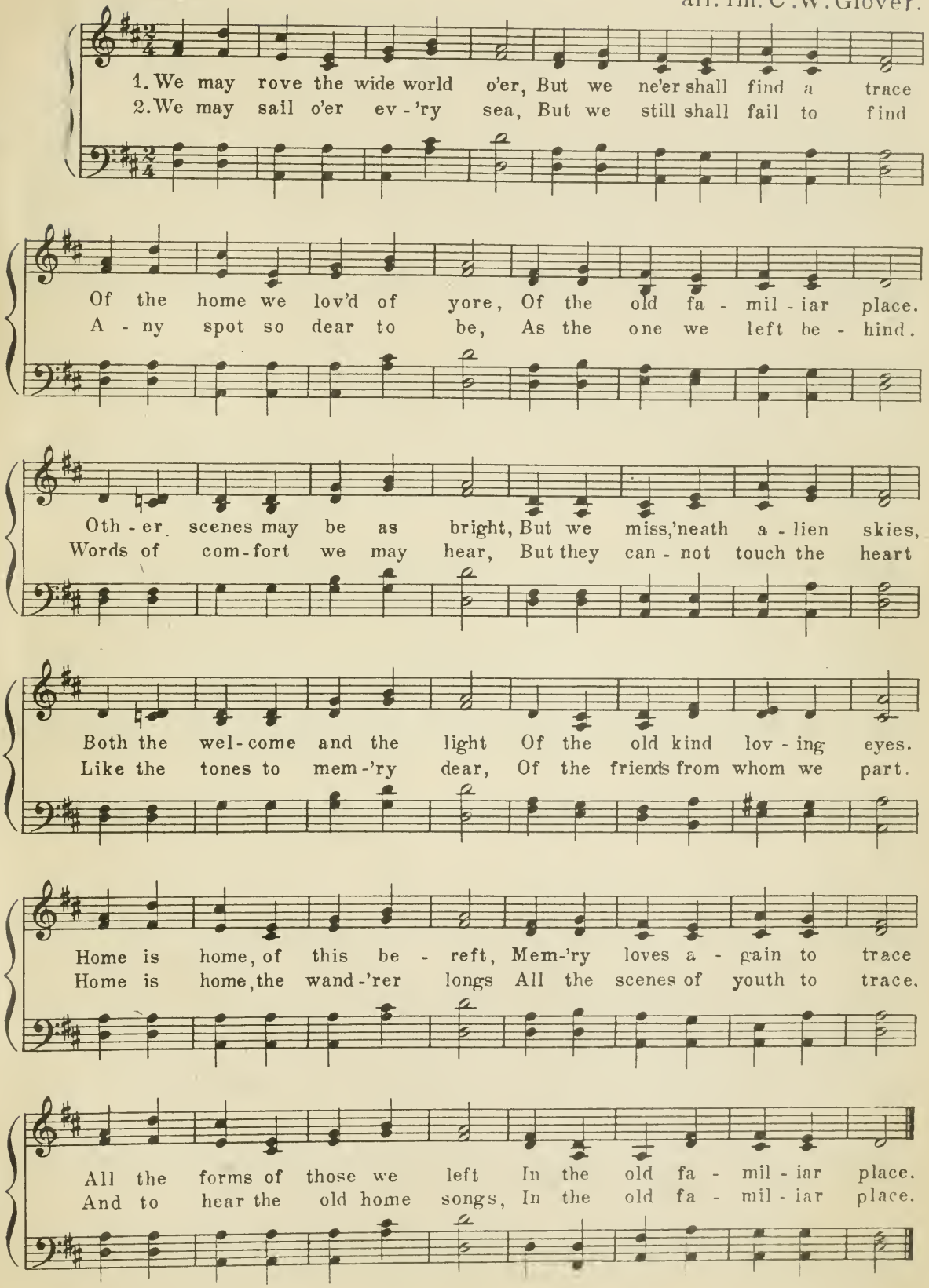
Reading Lessons from Popular Melodies.



The Old Familiar Place.

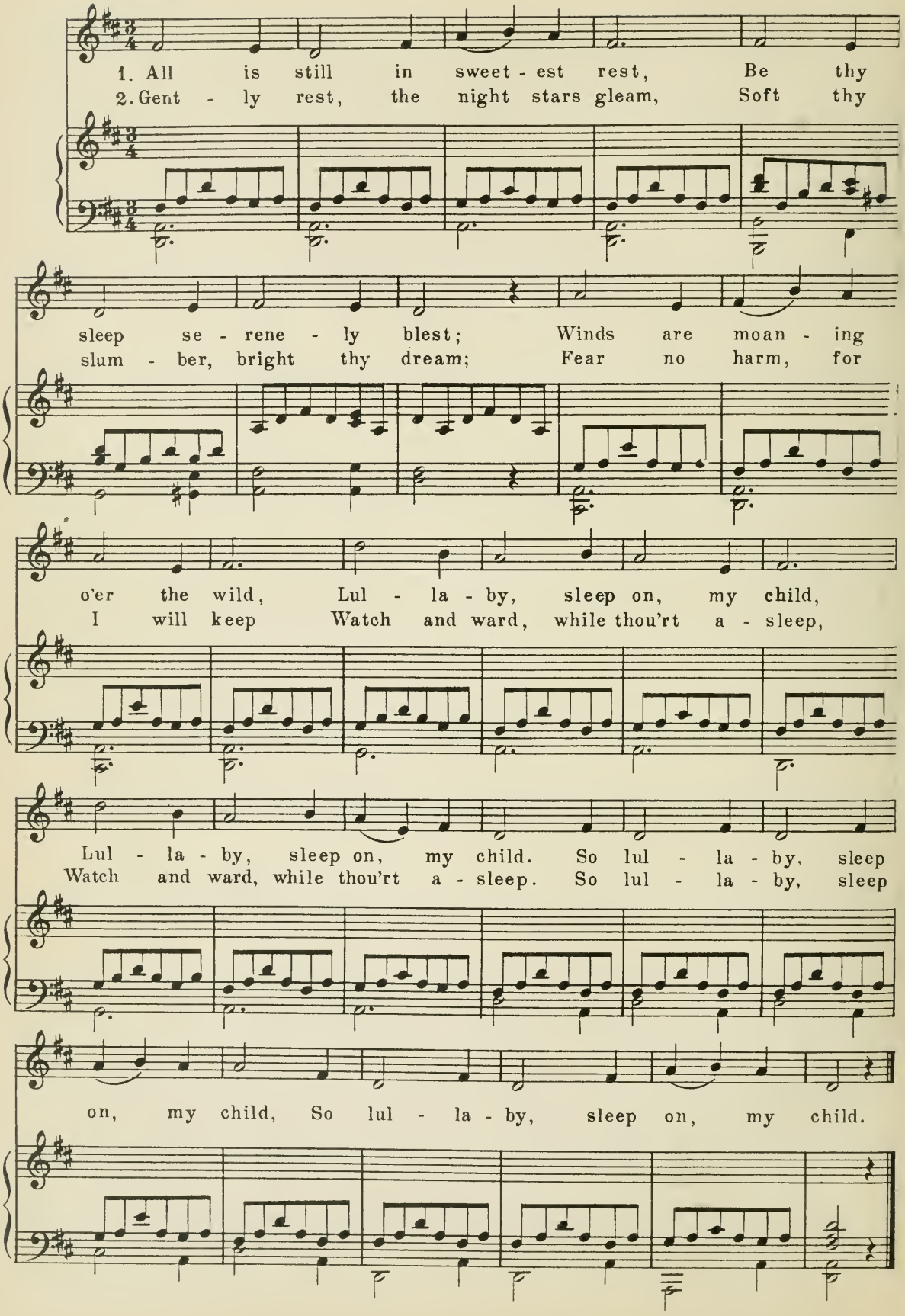
Moderate.

arr. fm. C. W. Glover.


1. We may rove the wide world o'er, But we ne'er shall find a trace
2. We may sail o'er ev-'ry sea, But we still shall fail to find
Of the home we lov'd of yore, Of the old fa-mil-iar place.
A-ny spot so dear to be, As the one we left be-hind.
Oth-er scenes may be as bright, But we miss,'neath a-lien skies,
Words of com-fort we may hear, But they can-not touch the heart
Both the wel-come and the light Of the old kind lov-ing eyes.
Like the tones to mem-'ry dear, Of the friends from whom we part.
Home is home, of this be-reft, Mem-'ry loves a-gain to trace
Home is home, the wand-'rer longs All the scenes of youth to trace.
All the forms of those we left In the old fa-mil-iar place.
And to hear the old home songs, In the old fa-mil-iar place.

Gently Rest.

Slow. Kücken.


1. All is still in sweet - est rest, Be thy
2. Gent - ly rest, the night stars gleam, Soft thy
sleep se - rene - ly blest; Winds are moan - ing
slum - ber, bright thy dream; Fear no harm, for
o'er the wild, Lul - la - by, sleep on, my child,
I will keep Watch and ward, while thou'rt a - sleep,
Lul - la - by, sleep on, my child. So lul - la - by, sleep
Watch and ward, while thou'rt a - sleep. So lul - la - by, sleep
on, my child, So lul - la - by, sleep on, my child.

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Introduction.

Many who take up the study of singing imagine that voice culture is the principal consideration.

It is secondary, however, and quite useless to one who has no proper conception of music, no adequate knowledge of rhythm, intervals, melodic phrases, etc.

Some who undertake to learn to sing begin with a sufficient knowledge of the rudiments; but generally, with the youth and frequently with adults, the only proper step to take at first is along the line indicated in "Methodical Sight Singing." However good the voice may be, singing has no value if the mind is hazy as to time and tune. And the best way to master these elements is to learn to read music.

Consciously or unconsciously, every one who reads vocal music well has certain habits and the mastery of certain things; items which may be grouped under seven headings:—

1. The mental picture of key-representation—the position on the staff of key-note, tonic chord, scale, signature, etc.

2. A mastery of certain intervals principally the step and half-step.

3. Familiarity with melodic progression in scale and chord forms—the relative part of music reading.

4. Memory of pitch—the positive part of music reading. (This does not mean a knowledge of absolute pitch.)

5. Thinking in musical phrase,—realizing pitches mentally without hearing them.

6. Grouping tones as one groups the letters of the alphabet for words.

7. Rhythm and rhythmic forms.

Methodical Sight-Singing designs to take pupils from the beginning through educational grades to the accomplishment of the above habits and requirements.

While this system is intended for classes, it is especially available for private instruction because it may be correctly pursued by the thoughtful student with but little attention from the teacher who can therefore include this department in the vocal training lessons. This work, therefore, may accompany that given in "Introductory Lessons in Voice Culture" and "Elementary Song-Studies," thus providing for the three departments into which the study of singing is divided, viz:—

1. Music reading and musicianship.

2. Voice culture.

3. Style and execution.

Good singing is from the union or co-operation of many habits in all three of these departments; and the best educational work in this field will see that the required habits of mind and body are started as early as practicable and are patiently supervised until established.

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Preliminary Examination

Upon Points Essential to the Intelligent use of this Work.

1. Write a whole note, (𝅝); a half note, (𝅗𝅥); a quarter note, (♩). Write four eighth notes, (♫ ♪ ♪); four sixteenth notes, (♬ 𝅘𝅥𝅯 𝅘𝅥𝅯).

2. Write the rests corresponding to the five kinds of notes, (𝄻 𝄼 𝄽 𝄾 𝄿).

3. What is the effect of a dot after a note or rest? (The note or rest is made half as long again.)

4. Write the treble or G clef, (𝄞); the bass or F clef, 𝄢

Write a sharp, (♯); a flat, (♭); a natural, (♮).

5. Give the letter names (C, D, &c.), of the lines and spaces of the staff when 𝄞 is placed upon it; also, when 𝄢 is placed upon it.

6. What is rhythm? (Accents or pulsations occurring with regularity.)

7. What is a measure in music? (A group of these regular pulsations or beats.)

8. What character is used to divide written music into measures? (A bar.)

9. What is the office of the double bar? (To divide music into sections.)

10. Do double bars necessarily come at the beginning or end of measures? (They do not.)

11. Into what principal groups do pulsations or measures fall in music? (Into twos, threes, fours and sixes.)

12. Write a time signature for double measure, (𝅗𝅥/𝅗𝅥); for triple measure, (𝅗𝅥.𝅗𝅥/𝅗𝅥); for quadruple measure, (𝅗𝅥𝅗𝅥/𝅗𝅥𝅗𝅥 or 𝅗𝅥𝅗𝅥/𝅗𝅥𝅗𝅥).

13. What does the upper figure of a time signature represent? (The number of beats, counts, parts in a measure.) What the lower figure? (The value of each beat, count, part.)

14. What kind of a note is most often used as a beat-note, expressing the value of each beat? (The quarter note.) What other is often used? (The eighth note.)

15. If a quarter note fills one part of a measure,—if it occupies one beat of the rhythm, how many eighth notes would be required to fill the part or beat? How many sixteenth notes?

16. If an eighth note is the beat-note, how many beats will go to a quarter note? To a dotted quarter note?

17. Count *one, two, one, two,* rhythmically a number of times, beating time with the hand, down for *one* and up for *two.* In like manner count three, beating down-left-up. Count four, beating down-left-right-up. Count six, beating down-left-left-right-up-up.

18. What are the relative (numeral) names of the common major scale? (*one, two,* etc.)

19. What syllables apply to the tones of the scale? (*Doh, ray,* etc., or with another spelling *do, re,* etc. Initials *d, r, m, f, s, l, t, d.*)

20. What do the terms step and half-step define? (The intervals or differences of pitch between the tones of the scale.)

21. What is the interval between *doh* and *ray?* (A step.) Between *mee* and *fah?* (A half step.) Name the intervals between the other tones of the scale.

22. When a scale starts from any other pitch than C, what is done to the staff to make the scale intervals come right? (Sharps or flats are used.)

23. What is the effect of a sharp? A flat? A natural?

24. When the scale starts from G, what of sharps or flats is required to make the intervals come right? From D? From F? From B♭?

25. When these sharps or flats appear upon the staff at the beginning of a piece of music, what do they constitute? (The key-signature.)

26. What is *doh* or *one* of the scale called? (The key-note or key-tone.)

27. What is an accidental? (A tone foreign to the key, expressed with a sharp, flat or natural.)

28. What is the chromatic scale? (A scale composed entirely of half-steps.)

29. Give the numeral names of the chromatic scale ascending. (*One, sharp-one, two, sharp-two, three, four, sharp-four, five, sharp-five, six, sharp-six, seven, eight.*) Descending (*Eight, seven, flat-seven, six, flat-six, five, flat-five, four, three, flat-three, two, flat-two, one.*)

30. What are the syllables for the chromatic scale ascending? (*Doh, dee. ray, ree, mee, fah, fee, soh, see, lah, lee, tee, doh.*) Descending? (*Doh, tee, tay, lah, lay, soh, say, fah, mee, may, ray, rah, doh.*)

31. Give an example in which a natural operates as a sharp. (*Sharp one* in the key of B♭ is B♮.

32. Give an example in which a natural operates as a flat. (*Flat-seven* in the key of G.)

33. What significance has "Da Capo Al Fine," abbreviated D. C.? (It means: begin again at the beginning of the piece and end at "Fine.")

34. What significance has "Dal Segno al Fine" abbreviated D.S. or dal 𝄋? (It means Repeat the section of the music between 𝄋 and Fine.)

35. Explain the use of the repeat marks.

36. Explain the use of this sign, 𝄐.

37. When *doh, mee,* and *soh,* one three and five of a key are sounded together, what is the name of the chord? (Tonic chord.)

38. What is the significance of each of the following terms? Andante, Andantino, Allegro, Allegretto, Lento.

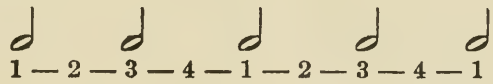
39. May an eighth note (♪) in one piece go as slowly as a quarter note (♩) in another? What is the explanation?

(The pupil should also learn to play upon an instrument the scale in each key as he comes to it.)

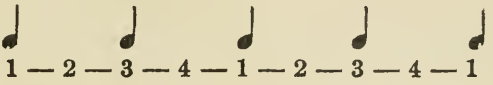
Preparatory Practice of Rhythm.

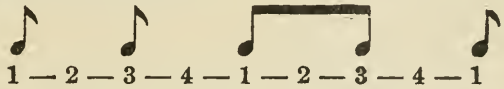
1. Count 1 – 2 – 3 – 4 – 1 – 2 – 3 – 4 – 1, evenly and rhythmically, like the marching of soldiers. Speak the 1 each time louder, (but not longer), than the others.

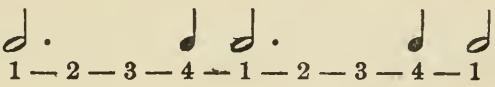
2. Repeat these counts, at the same time tapping with finger or pencil at each 1 and 3. (The notes represent the taps.)



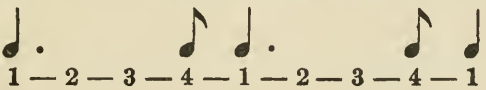
3. Repeat with the same exact regularity but twice as fast.



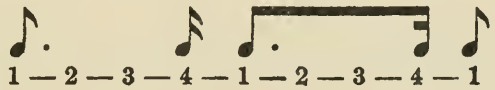
4. Again, twice as fast as the last time.

5. Count 1 – 2 – 3 – 4 – 1 – 2 – 3 – 4 – 1, in march time as at first, but this time tapping at each 1 and 4 (The counts will be regular but the taps irregular.)



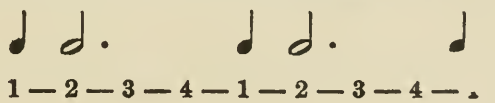
6. Double the time—count twice as fast, and tap at 1 and 4 as before.



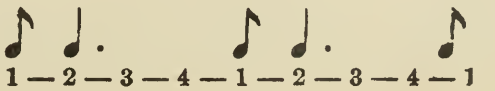
7. Redouble the time.



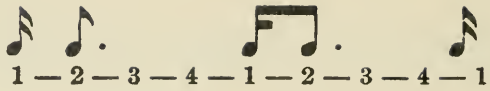
8. Begin again with the slow counts this time tapping at each 1 and 2. Accent the 1.



9. Double the time.



10. Redouble the time.

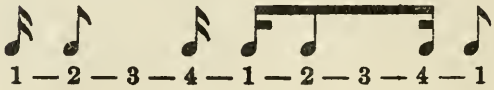


11. Count 1 - 2 - 3 - 4 - 1 - 2 - 3 - 4 - 1, rapidly, tapping at every count, excepting some one:—

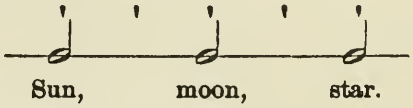
Excepting 2.

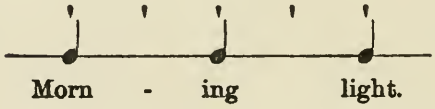
Excepting 4.

Excepting 3.

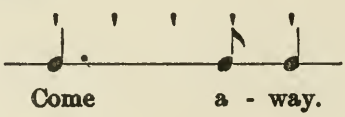


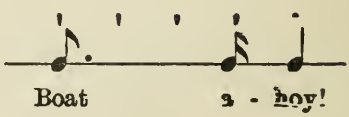
12. Tap five times, slowly, like marching. ' ' ' ' ' Then, while tapping in this way, speak or intone the words:—



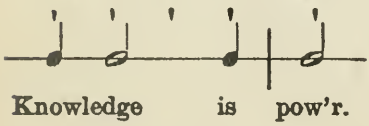
13. Twice as fast.

14. Redouble the time.

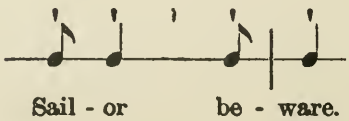
15. In like manner the following:—

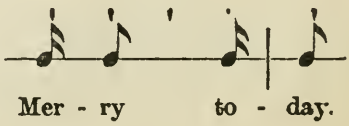




16. And the following:—





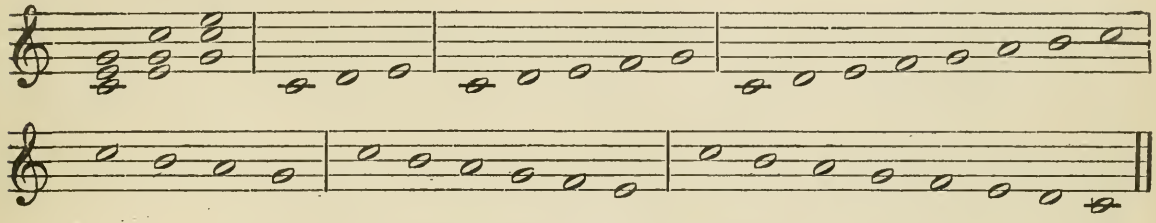


Methodical Sight-Singing, Part II.

The Key of C.

Play the scale one octave ascending and descending, and sing it.

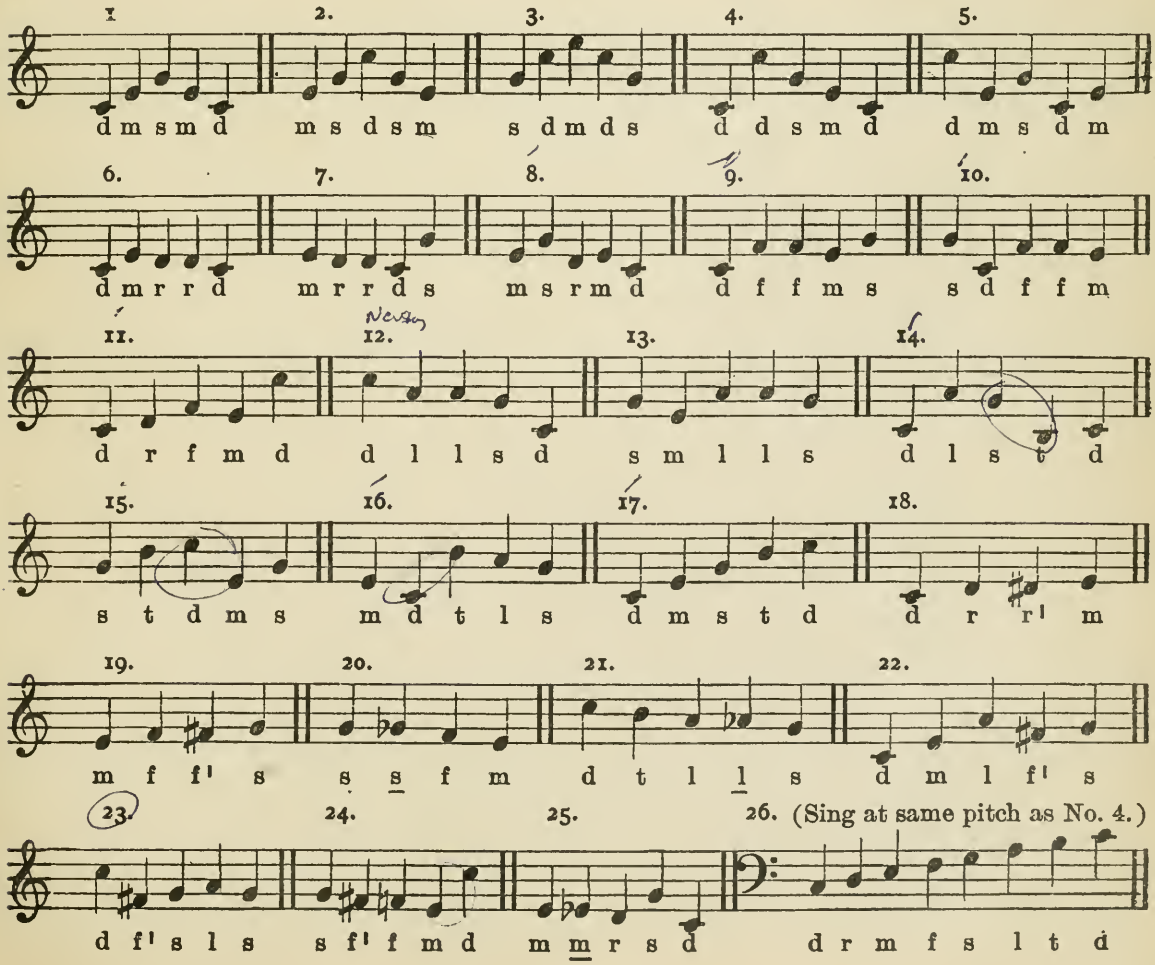
Copy upon music paper the following "picture of the key" several times daily in order to learn thoroughly the sight and the sound of it. If possible, sing, hum or whistle each note while writing it. Syllables may be used. Practice doing this until it can be written from memory in forty seconds.



Directions for Individual Practice of Phrases 1 to 26.

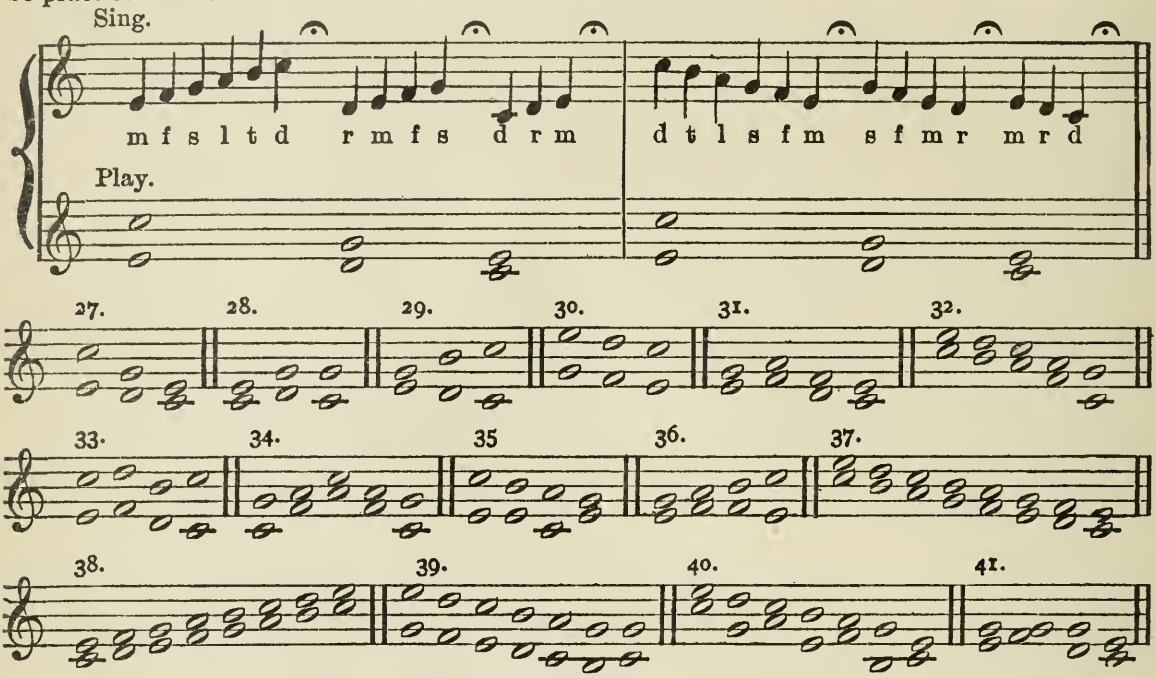
1. Play the phrase.
2. Sing it with syllables (*doh, ray,* etc.) playing at the same time and listening to see that each tone is correct in pitch.
3. Sing it with syllables without the instrument.
4. Sing it without instrument using lah lah, or loo loo, instead of *doh, ray,* etc.
5. Sing it from memory, pointing on the fingers the position of the notes on the staff, (the fingers being held so as to represent the five lines and their spaces.)

NOTE.—The syllables are represented by their initial letters. The chromatic syllables are represented thus, for sharps: d¹ r¹, etc., (for *dee, ree,* etc.,) thus, for flats: m̲, r, etc., (for *may, rah,* etc.)


1. d m s m d
2. m s d s m
3. s d m d s
4. d d s m d
5. d m s d m
6. d m r r d
7. m r r d s
8. m s r m d
9. d f f m s
10. s d f f m
11. d r f m d
12. d l l s d
13. s m l l s
14. d l s t d
15. s t d m s
16. m d t l s
17. d m s t d
18. d r r¹ m
19. m f f¹ s
20. s s f m
21. d t l l s
22. d m l f¹ s
23. d f¹ s l s
24. s f¹ f m d
25. m m r s d
26. (Sing at same pitch as No. 4.) d r m f s l t d

As soon as practicable, steps and half-steps should be mastered so that any note being given the student can sing the step and half-step both above and below it; as: G – F – G; G – F♯ – G; G – A – G; G – A♭ – G

The following exercises in intervals, 27 to 41, may be practiced thus: Play the interval and sing with syllables all the scale tones that the interval includes, three notes for a third, four notes for a fourth, etc. Do this both ascending and descending. For example: No. 27 would be practiced thus:—



Practice upon the following reading lessons may be begun at the outset, while the foregoing are still in daily practice.

Directions for the Practice of Reading Lessons.

Practice each lesson in twelve different ways using the instrument only when thus indicated * Use *doh, ray,* etc. ,only where specified.

*1. Play and sing the memory tones,—the tonic chord and whatever else may be indicated in a separate measure at the beginning of the lesson. Impress these upon the mind.

2. Go through the lesson, tapping with the hand and thinking every note, but singing only the memory tones as they occur.

3. Sing the lesson with the syllables (*doh, ray, mee,* etc.)

(In the following repetitions, use lah or loo.)

4. Sing it again with lah or loo at each note.

*5. Sing the memory tones and play the others. Play the notes in a detached manner so that voice and instrument shall not sound together.

*6. Play the memory tones and sing the others. Always keep time.

*7. Sing the first note in each measure and play the others.

8. Repeat the lesson (lah or loo) beating time with the hand and singing the first note in each measure loudly, the others softly.

9. Sing the first measure, think the second, silently; and so on with alternate measures. Beat time and give the silent notes their exact time. Also, in like manner, omit the first measure and sing the second.

10. Omit the second note in each measure thinking its pitch and giving it full time. Beat.

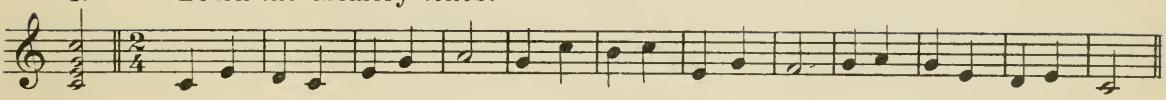
11. In like manner go through the lesson beating time, thinking but not singing the memory tones *three* and *five.* Sing all the other notes. (In Nos. 15 to 18, instead of *three* and *five, all* the memory tones indicated at the beginning of each lesson are silent.)

12. Write or point (on the fingers) the lesson from memory, or upon hearing it played or sung.

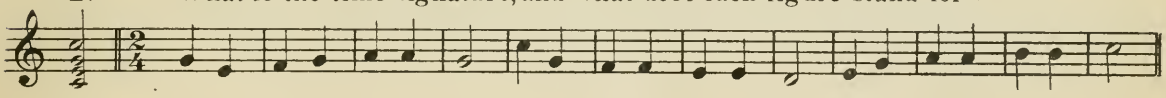
Practice in these different ways is necessary to the formation of the habits named in the Introduction.

Reading Lessons, Key of C.

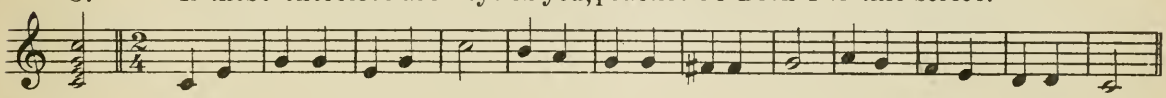
1. Learn the memory tones.



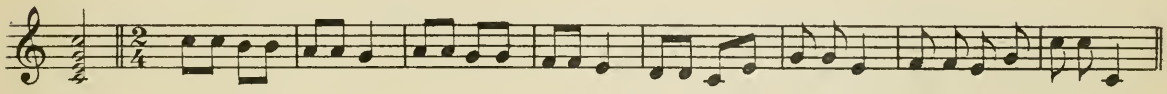
2. What is the time signature, and what does each figure stand for ?



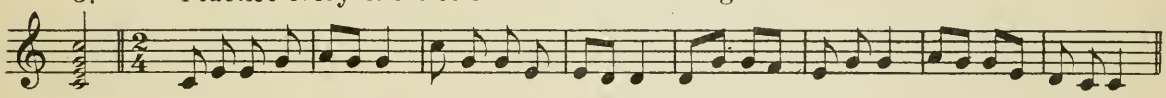
3. If these exercises are beyond you, practice in Book 1 of this series.



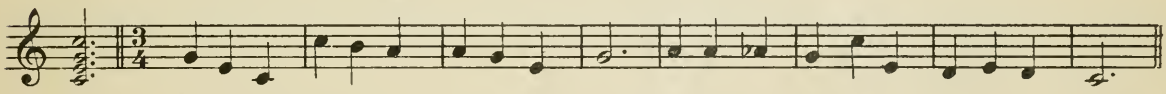
4. Two notes to a beat.



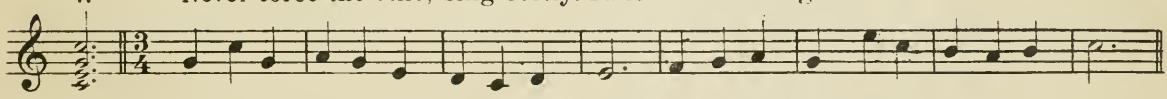
5. Practice every exercise in the twelve forms given.



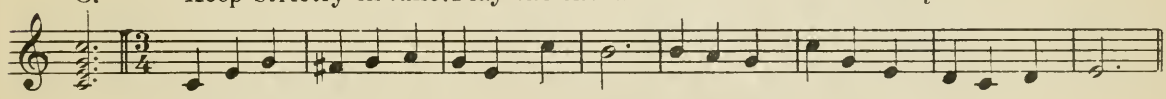
6. Learn the chromatic tones. Use the instrument.



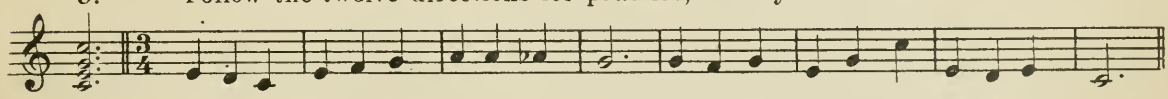
7. Never force the tone; sing softly. Take breath enough.



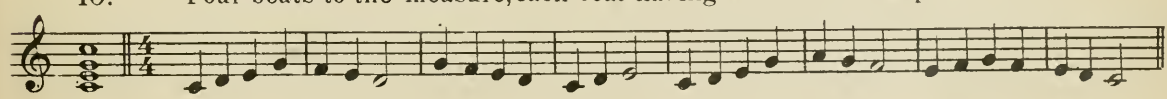
8. Keep strictly in tune. Play the chord as often as is necessary.



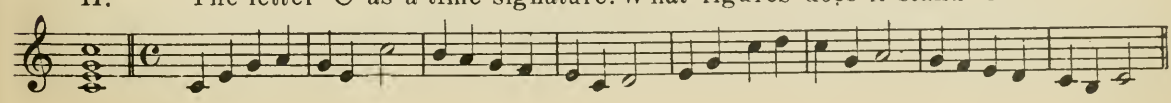
9. Follow the twelve directions for practice, exactly.



10. Four beats to the measure, each beat having the value of a quarter note.

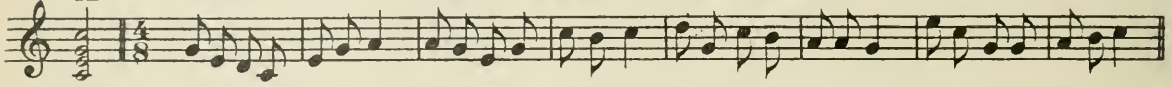


11. The letter C as a time signature. What figures does it stand for ?

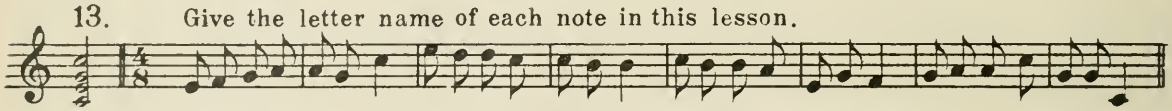


Directions: (see p.8.) ✻1. Learn memory tones.– 2. Memory tones and taps. – 3. Doh, ray.– 4. Lah.–✻5. Sing memory tones; play others.– ✻6. Play memory tones; sing others.–✻7. Sing first note; play others. – 8. Beat and accent.–9. Alternate measures silent.– 10. Omit second note. 11. Omit memory tones.– 12. Write or point.

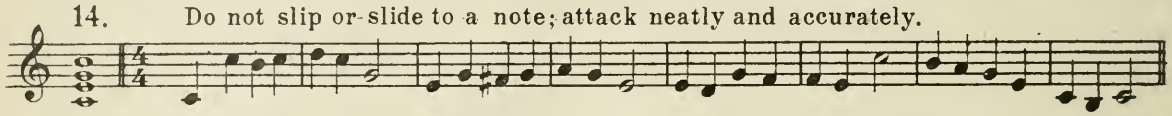
12. Four beats to the measure. What is the beat-note?



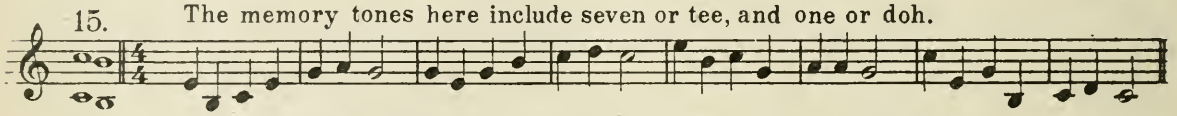
13. Give the letter name of each note in this lesson.



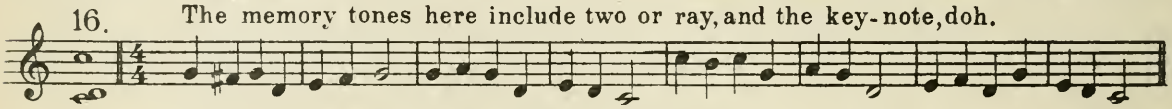
14. Do not slip or slide to a note; attack neatly and accurately.



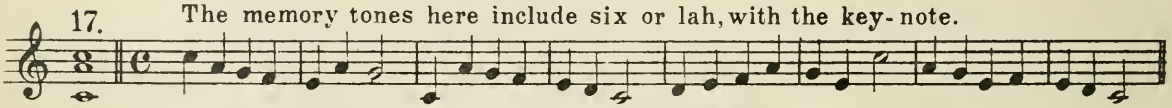
15. The memory tones here include seven or tee, and one or doh.



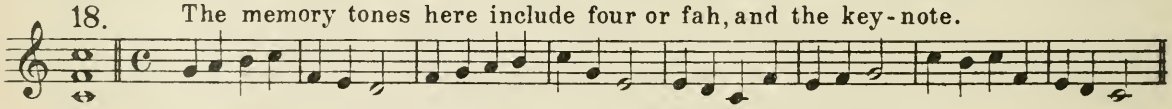
16. The memory tones here include two or ray, and the key-note, doh.



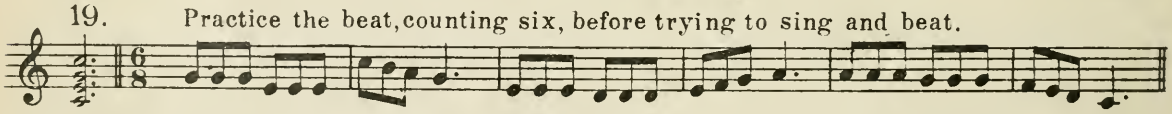
17. The memory tones here include six or lah, with the key-note.



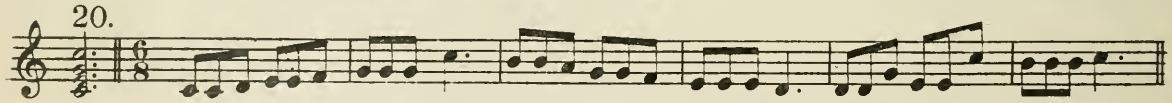
18. The memory tones here include four or fah, and the key-note.



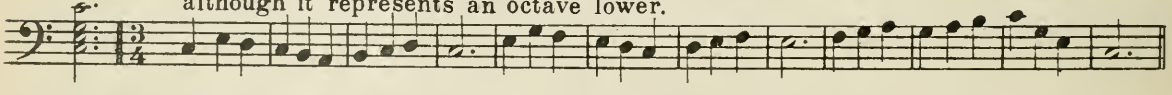
19. Practice the beat, counting six, before trying to sing and beat.



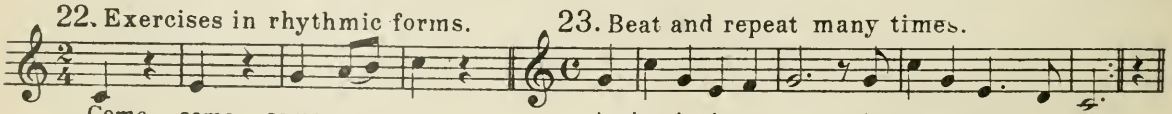
20.



21. The bass clef. The first note is sung at the pitch of the first note in No. 20, although it represents an octave lower.



22. Exercises in rhythmic forms.

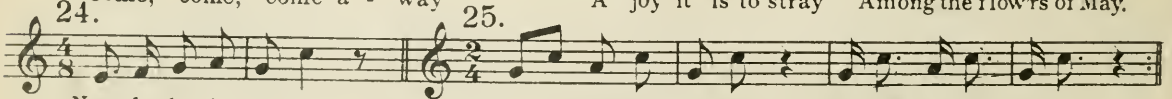


Come, come, come a - way

23. Beat and repeat many times.

A joy it is to stray Among the flow'rs of May.

24.

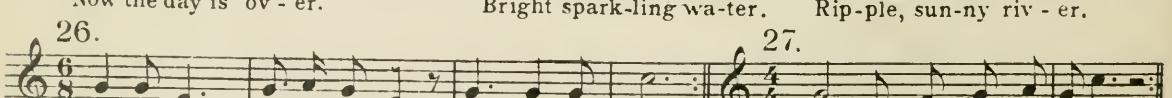


Now the day is ov - er.

25.

Bright spark-ling wa-ter. Rip-ple, sun-ny riv - er.

26.



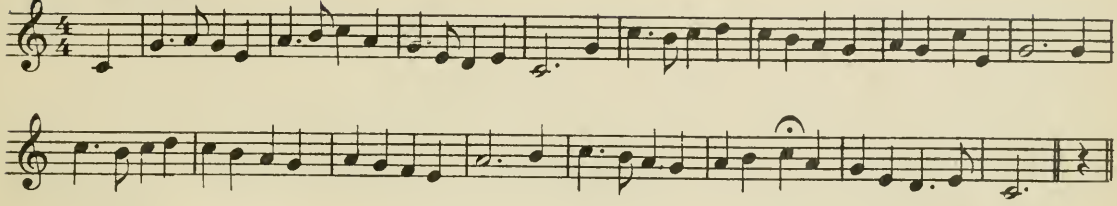
Fast a-sleep, Slum-ber-ing deep Si - - lence keep.

27.

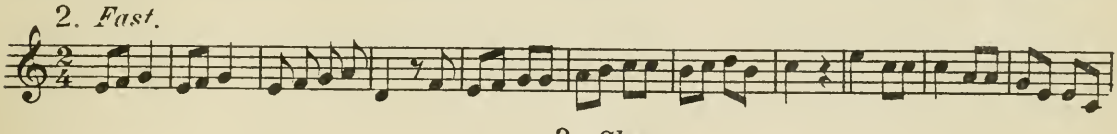
Work, work with pur-pose steady.

Reading Lessons from Popular Melodies.

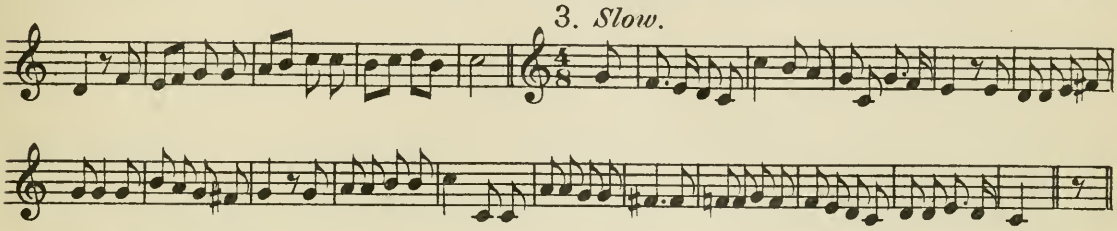
1. *Moderate.*



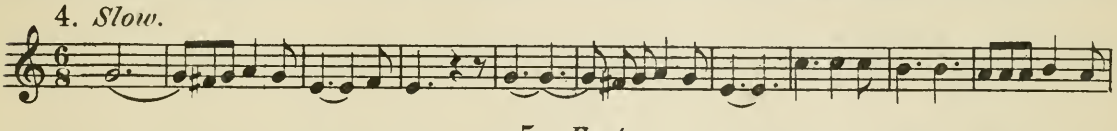
2. *Fast.*



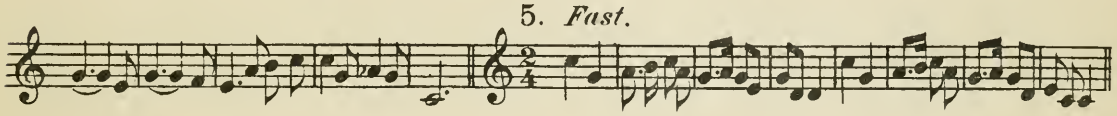
3. *Slow.*

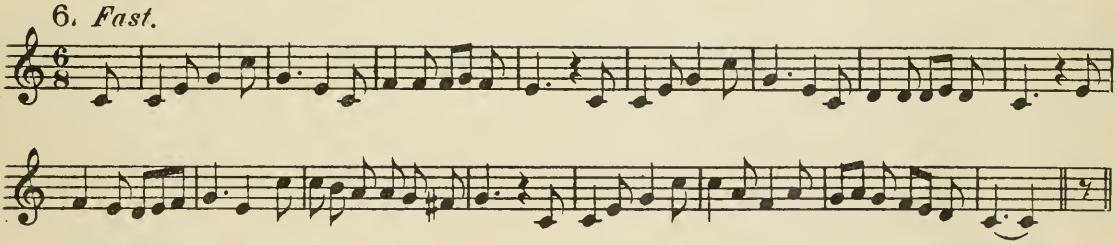


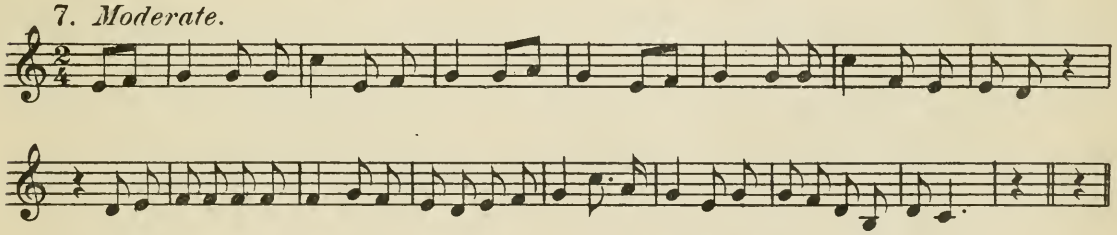
4. *Slow.*



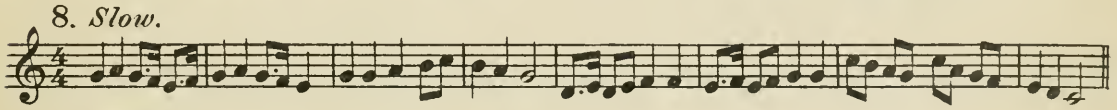
5. *Fast.*



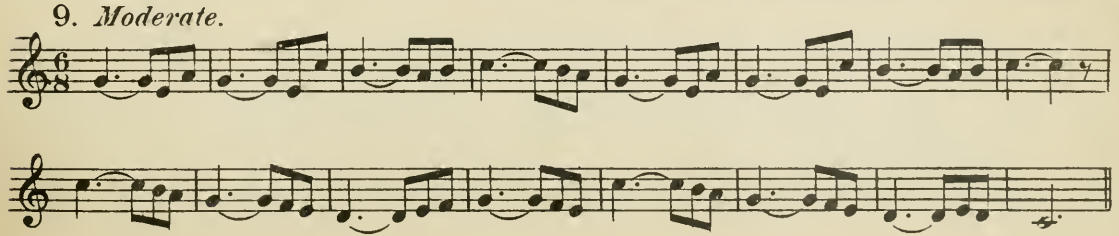
6. *Fast.*

7. *Moderate.*



8. *Slow.*



9. *Moderate.*

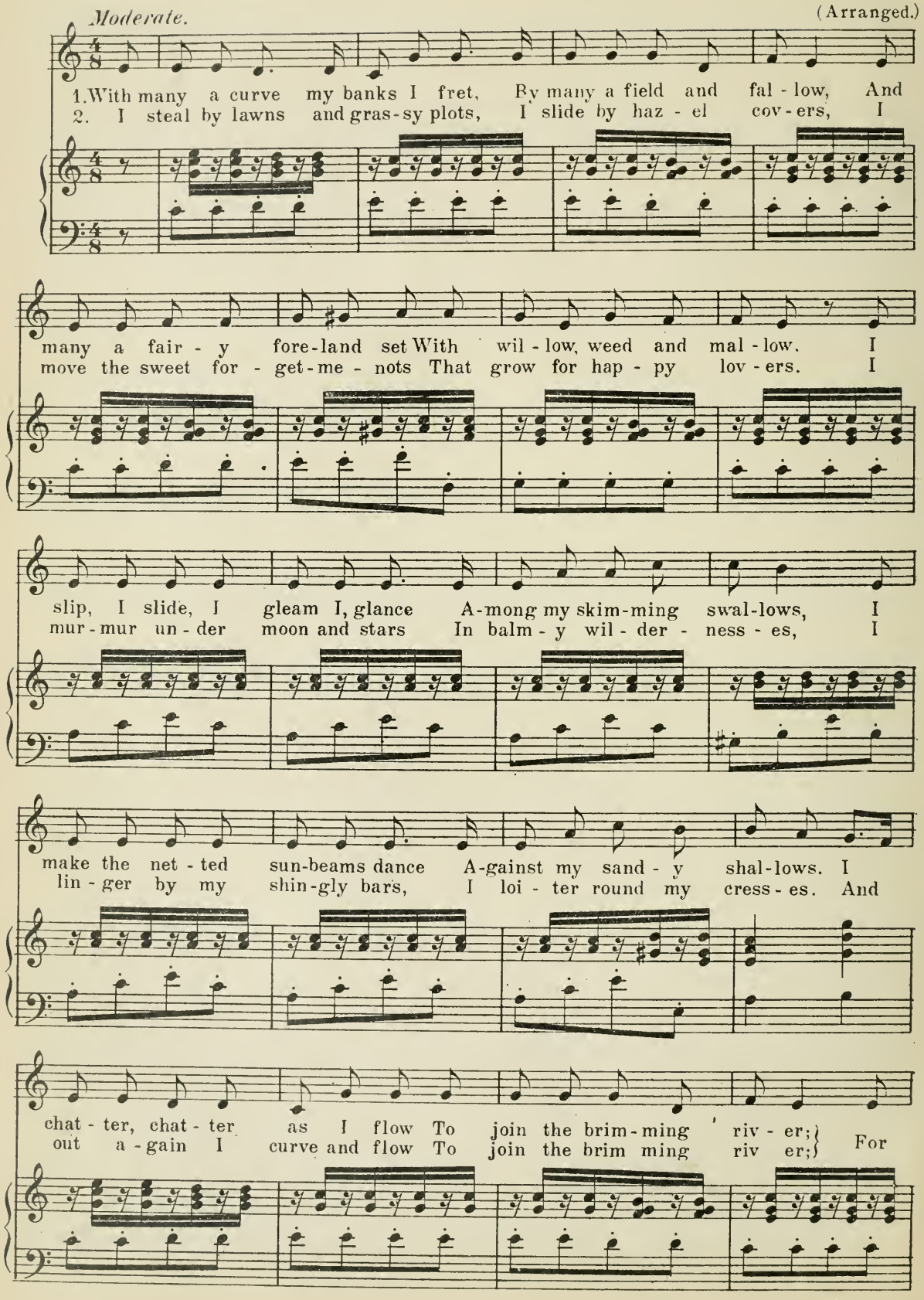
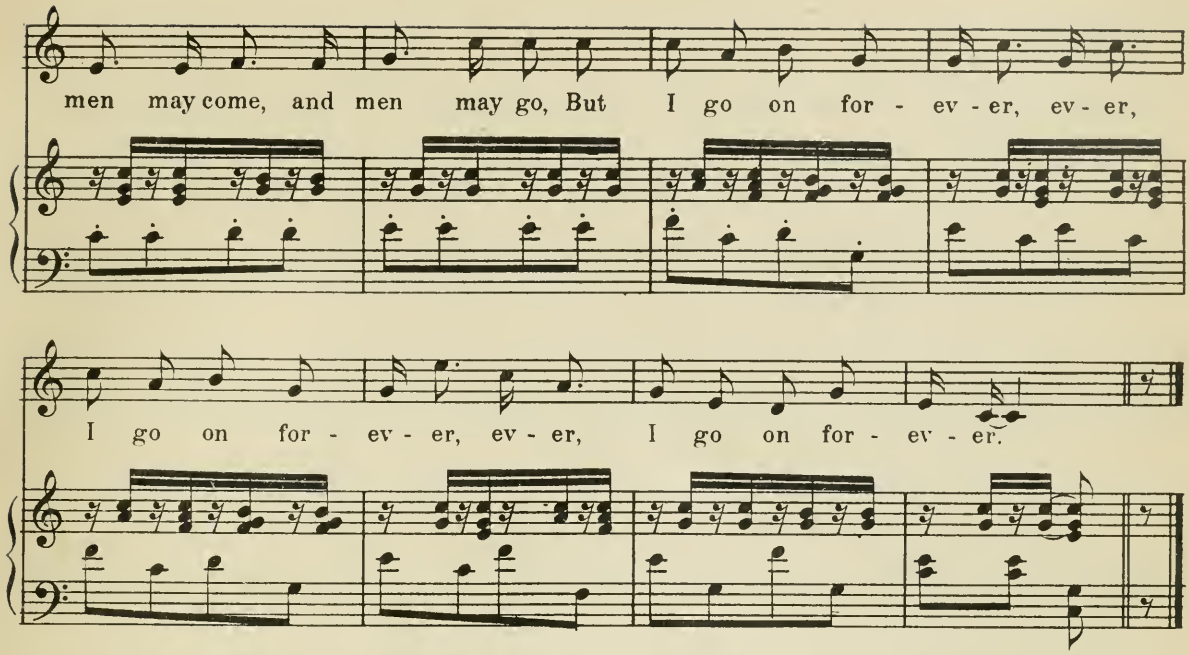


The Brook.

Tennyson.

Dolores.
(Arranged.)

Moderate.


1. With many a curve my banks I fret, By many a field and fal - low, And
2. I steal by lawns and gras - sy plots, I slide by haz - el cov - ers, I
many a fair - y fore-land set With wil - low, weed and mal - low. I
move the sweet for - get - me - nots That grow for hap - py lov - ers. I
slip, I slide, I gleam I, glance A-mong my skim-ming swal-lows, I
mur - mur un - der moon and stars In balm - y wil - der - ness - es, I
make the net - ted sun-beams dance A-gainst my sand - y shal-lows. I
lin - ger by my shin-gly bars, I loi - ter round my cress - es. And
chat - ter, chat - ter as I flow To join the brim-ming riv - er;
out a - gain I curve and flow To join the brim ming riv er;
For

The Old Folks At Home.

S. C. Foster.

Slow.

1. Way down up - on the Swa - nee riv - er, Far, far a - way,
   All up and down the whole cre - a - tion Sad - ly I roam,
2. All 'round the lit - tle farm I wan - dered When I was young;
   When I was play - ing with my broth - er Hap - py was I;

There's where my heart is turn - ing ev - er, There's where the old folks stay.
Still long-ing for the old plan - ta - tion, And for the old folks at home.
There man - y hap - py days I squan-dered, Man - y the songs I sung.
O, take me to my kind old moth - er, There let me live and die.

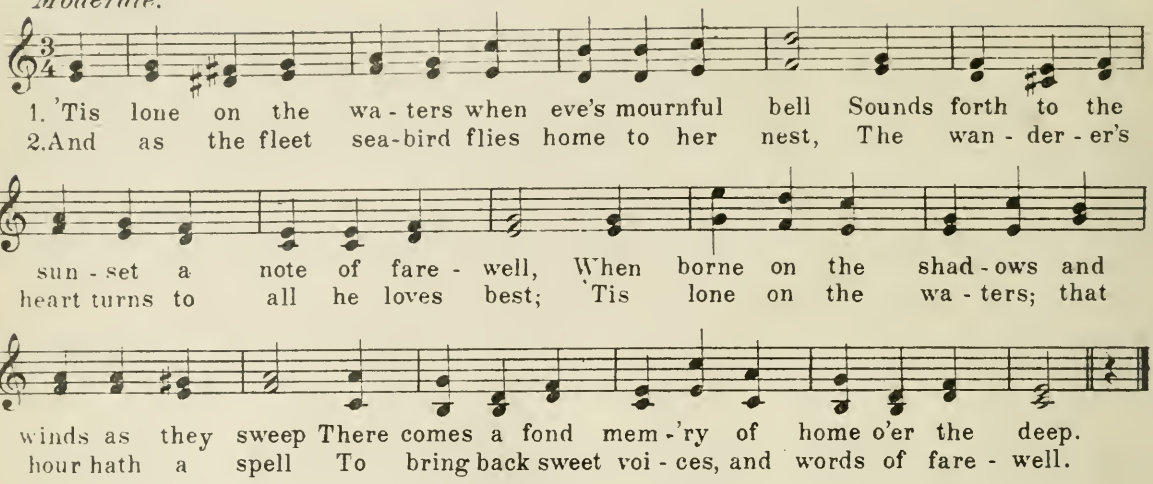
All the world is sad and drear - y, Ev - ery where I roam;

O, dark-ies, how my heart grows wea - ry, Far from the old folks at home.

'Tis Lone on the Waters.

F. W. R.

Moderate.

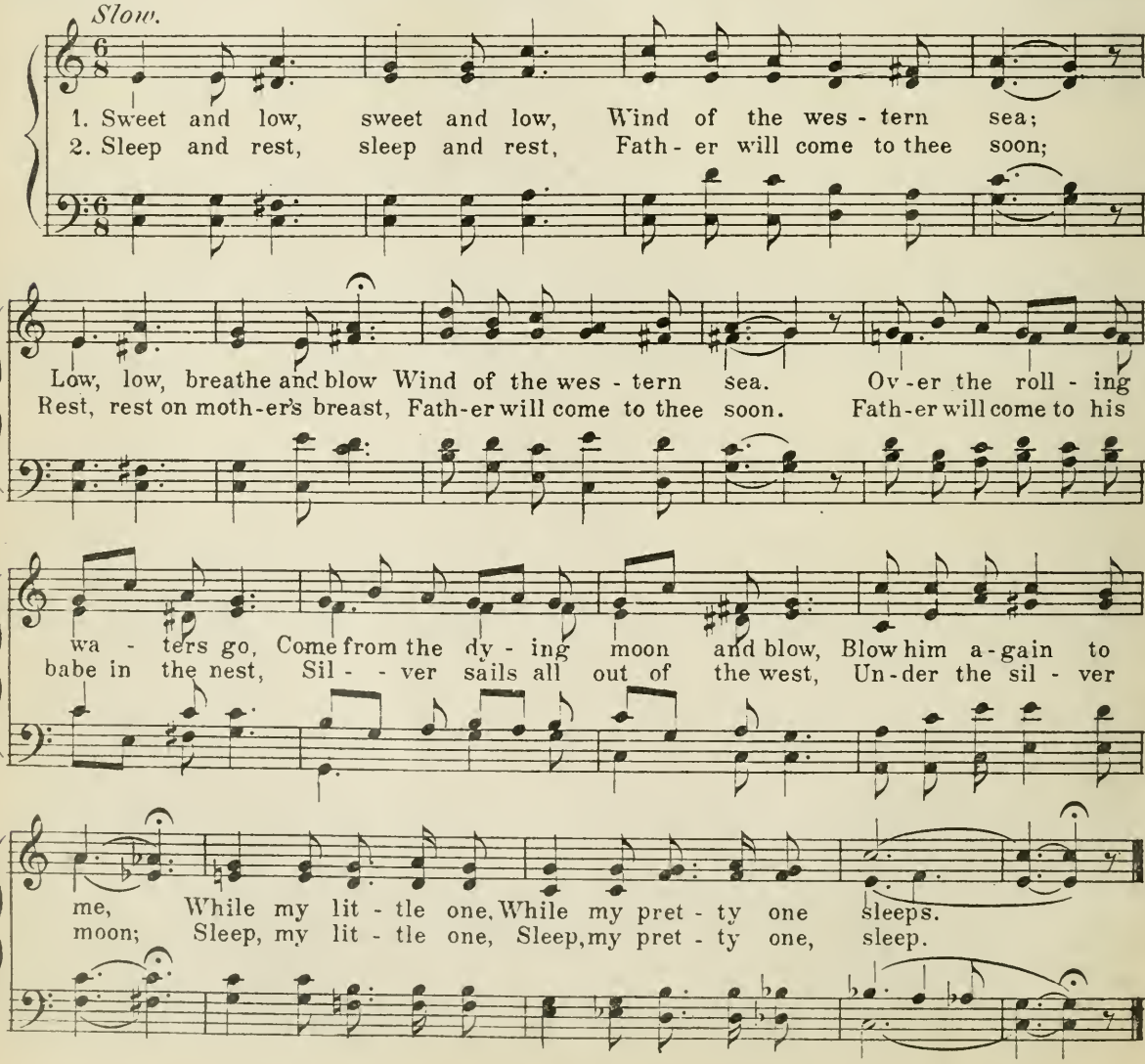

1. 'Tis lone on the wa - ters when eve's mournful bell Sounds forth to the
2. And as the fleet sea-bird flies home to her nest, The wan - der - er's
sun - set a note of fare - well, When borne on the shad - ows and
heart turns to all he loves best; 'Tis lone on the wa - ters; that
winds as they sweep There comes a fond mem - 'ry of home o'er the deep.
hour hath a spell To bring back sweet voi - ces, and words of fare - well.

Sweet and Low.

Tennyson.

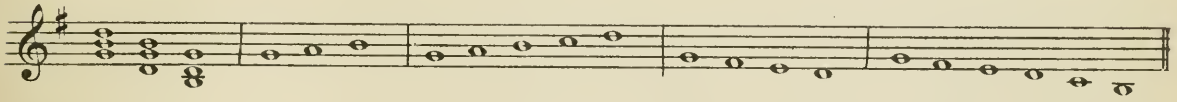
Barnby.

Slow.

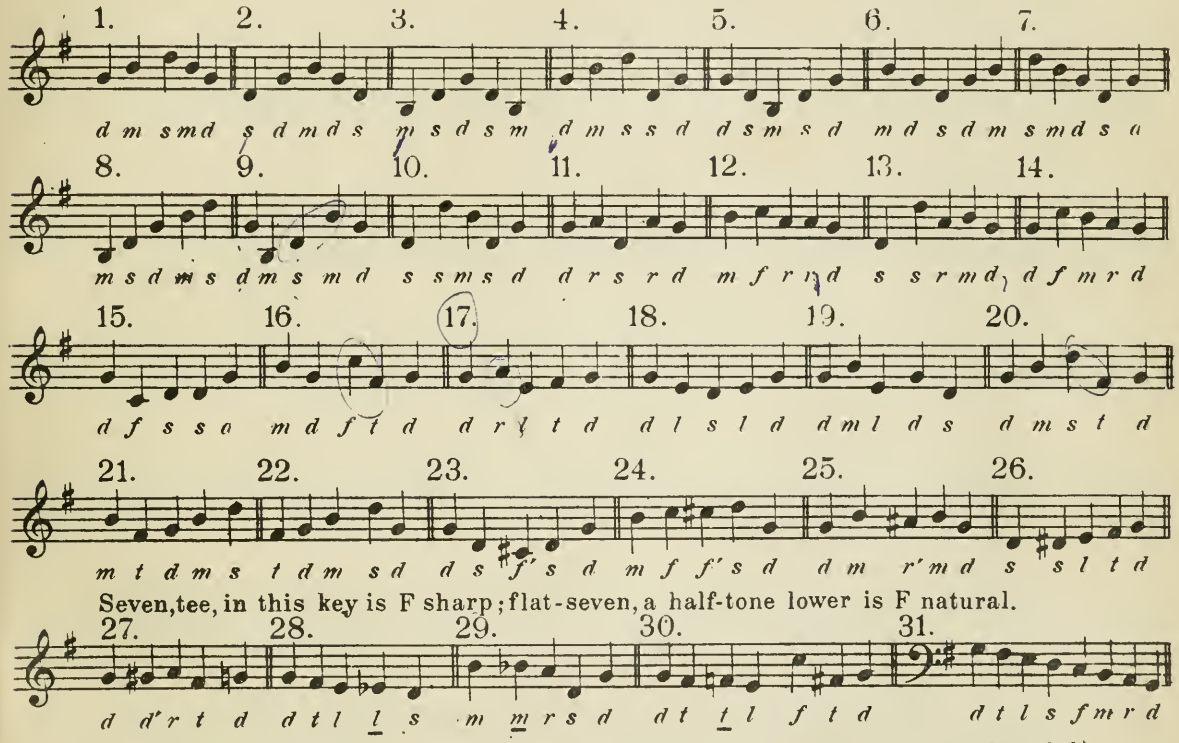

1. Sweet and low, sweet and low, Wind of the wes - tern sea;
2. Sleep and rest, sleep and rest, Fath - er will come to thee soon;
Low, low, breathe and blow Wind of the wes - tern sea. Ov - er the roll - ing
Rest, rest on moth-er's breast, Fath-er will come to thee soon. Fath-er will come to his
wa - ters go, Come from the dy - ing moon and blow, Blow him a - gain to
babe in the nest, Sil - - ver sails all out of the west, Un - der the sil - ver
me, While my lit - tle one, While my pret - ty one sleeps.
moon; Sleep, my lit - tle one, Sleep, my pret - ty one, sleep.

The Key of G.

Play the scale of G. Copy the following "picture of the key" many times (singing each note with syllable, doh, ray, if possible, while writing it.) Persist in this until the looks and the sound of the key are learned and the "picture" can be witten from memory in thirty-five seconds.



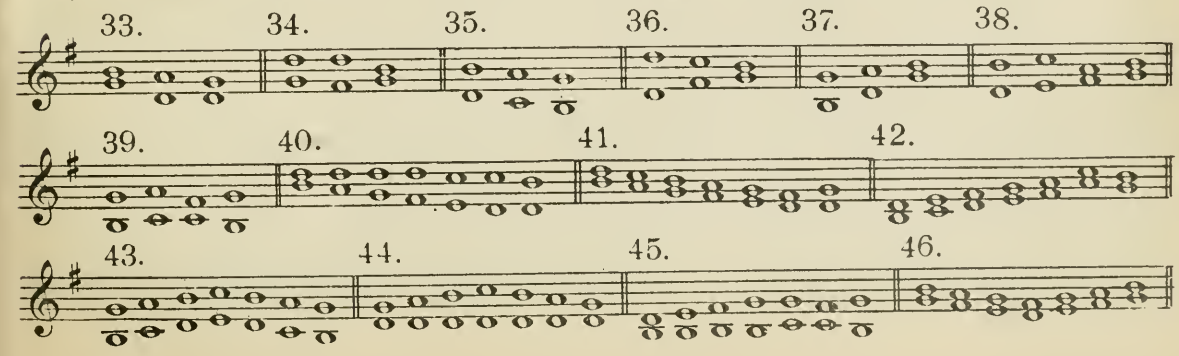
Directions for individual practice of phrases from 1 to 31. 1. Play the phrase. 2. Sing it, doh, ray, etc., playing at the same time. 3. Sing it, doh, ray, etc., without the instrument. 4. Sing it, lah, or loo, without the instrument. 5. Sing it from memory, pointing or writing the notes.
(Syllables represented by initials, *d*, *r*, *m* etc. Chromatic syllables indicated, *s*, *s*.)


1. 2. 3. 4. 5. 6. 7.
d m s m d s d m d s m s d s m d m s d s m s d m d s d m s m d s d
8. 9. 10. 11. 12. 13. 14.
m s d m s d m s m d s s m s d d r s r d m f r m d s s r m d d f m r d
15. 16. 17. 18. 19. 20.
d f s s d m d f m d d r m t d d l s l d d m l d s d m s t d
21. 22. 23. 24. 25. 26.
m t d m s t d m s d d s f s d m f f s d d m r m d s s l t d

Seven, tee, in this key is F sharp; flat-seven, a half-tone lower is F natural.

(For convenience, take exercises in bass clef in the same compass as those in the treble clef.)
32. As soon as it can be done with some accuracy, steps and half-steps should be practiced. (See p. 7.)

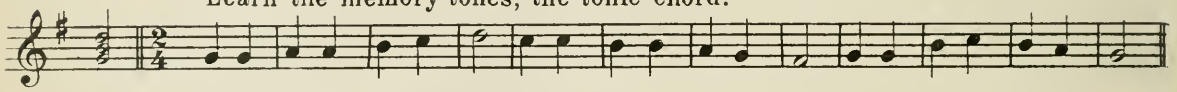
Play these intervals and sing with syllables the scale tones included in each. (See p. 8.)



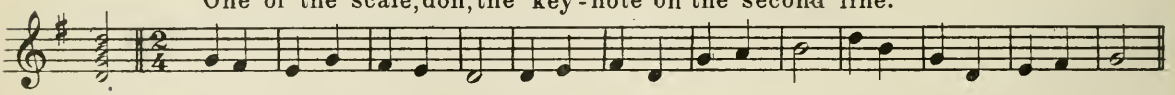
Reading Lessons, Key of G.

Directions: Practice each lesson in twelve ways, using the instrument only where indicated thus ✻ unless it be necessary to make further use of it to keep in tune. Use lah or loo unless doh, ray are specified. ✻1. Impress upon the mind the memory tones, (the notes in the measure at the beginning of each lesson.) 2. Go through the lesson singing only the memory tones. Think the others. Tap for every note. 3. Sing the lesson with syllables doh, ray, etc. 4. Sing it with lah or loo. ✻ 5. Sing the memory tones; play the others. (Do not both play and sing a note.) ✻6. Play the memory tones; sing the others. Keep time always. ✻ 7. Sing the first note in each measure; play the others. 8. Sing the lesson, beating time with the hand; accent the first note in each measure. 9. Sing the first measure, think the second. Beat and give the omitted measure exact time. Alternate throughout. Again, omit the first, sing the second; and so on. 10. Omit the second note in each measure. Beat. 11. Omit every three, mee and five, soh. (In Nos. 16 to 20 omit all memory tones indicated at the beginning of each.) 12. Write or point the lesson.

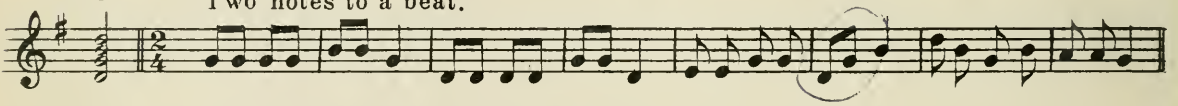
1. Learn the memory tones, the tonic chord.



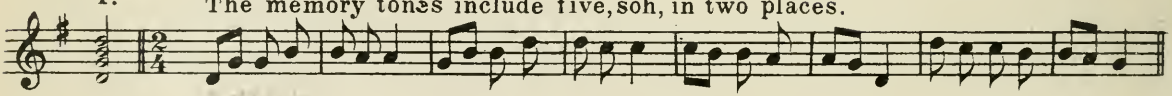
2. One of the scale, doh, the key-note on the second line.



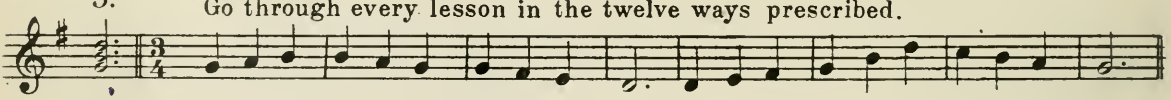
3. Two notes to a beat.



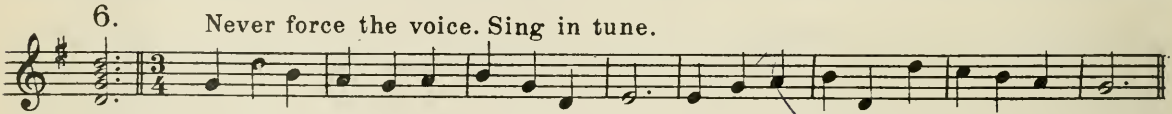
4. The memory tones include five, soh, in two places.



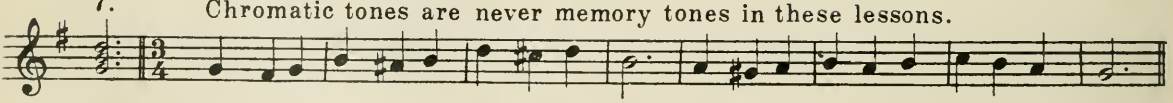
5. Go through every lesson in the twelve ways prescribed.



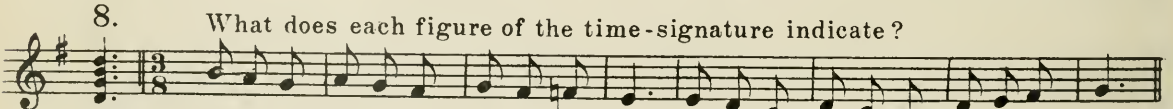
6. Never force the voice. Sing in tune.



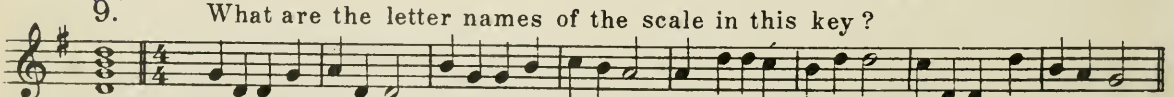
7. Chromatic tones are never memory tones in these lessons.



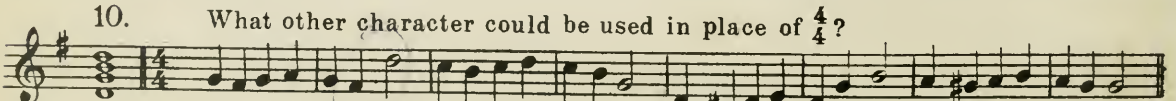
8. What does each figure of the time-signature indicate?

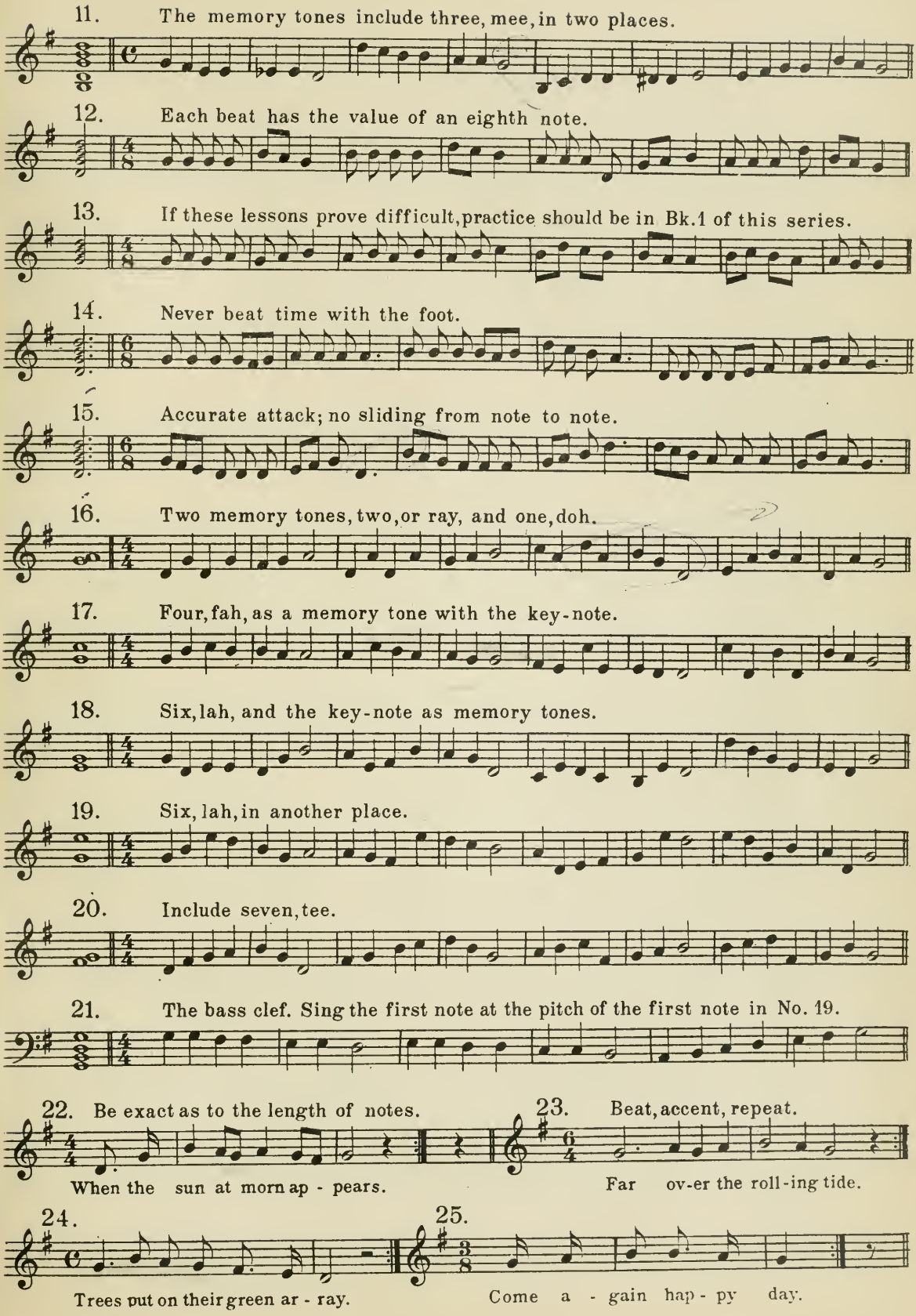


9. What are the letter names of the scale in this key?

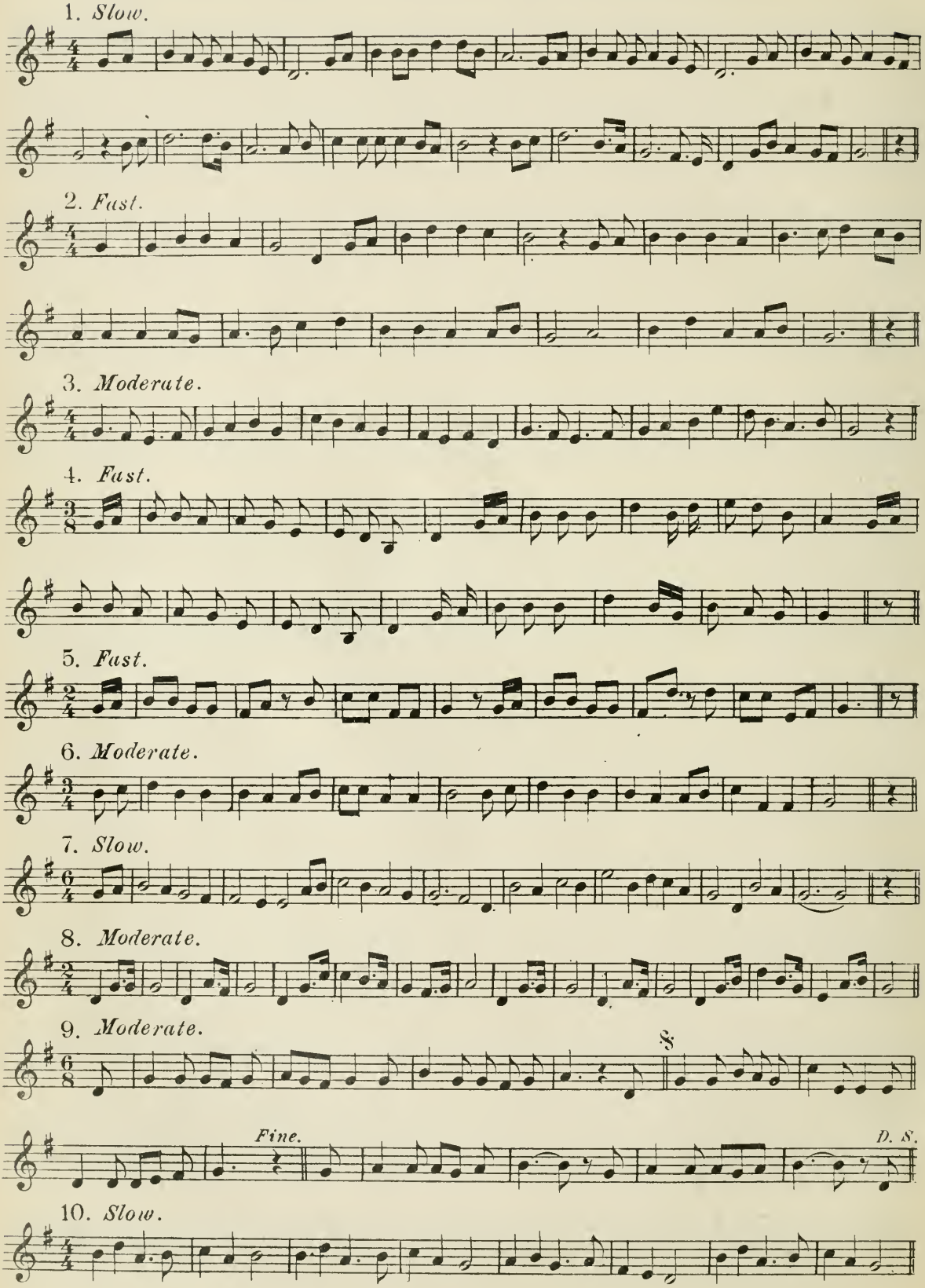


10. What other character could be used in place of $\frac{4}{4}$?




11. The memory tones include three, mee, in two places.
12. Each beat has the value of an eighth note.
13. If these lessons prove difficult, practice should be in Bk.1 of this series.
14. Never beat time with the foot.
15. Accurate attack; no sliding from note to note.
16. Two memory tones, two, or ray, and one, doh.
17. Four, fah, as a memory tone with the key-note.
18. Six, lah, and the key-note as memory tones.
19. Six, lah, in another place.
20. Include seven, tee.
21. The bass clef. Sing the first note at the pitch of the first note in No. 19.
22. Be exact as to the length of notes.
When the sun at morn ap - pears.
23. Beat, accent, repeat.
Far ov-er the roll-ing tide.
24.
Trees put on their green ar - ray.
25.
Come a - gain hap - py day.

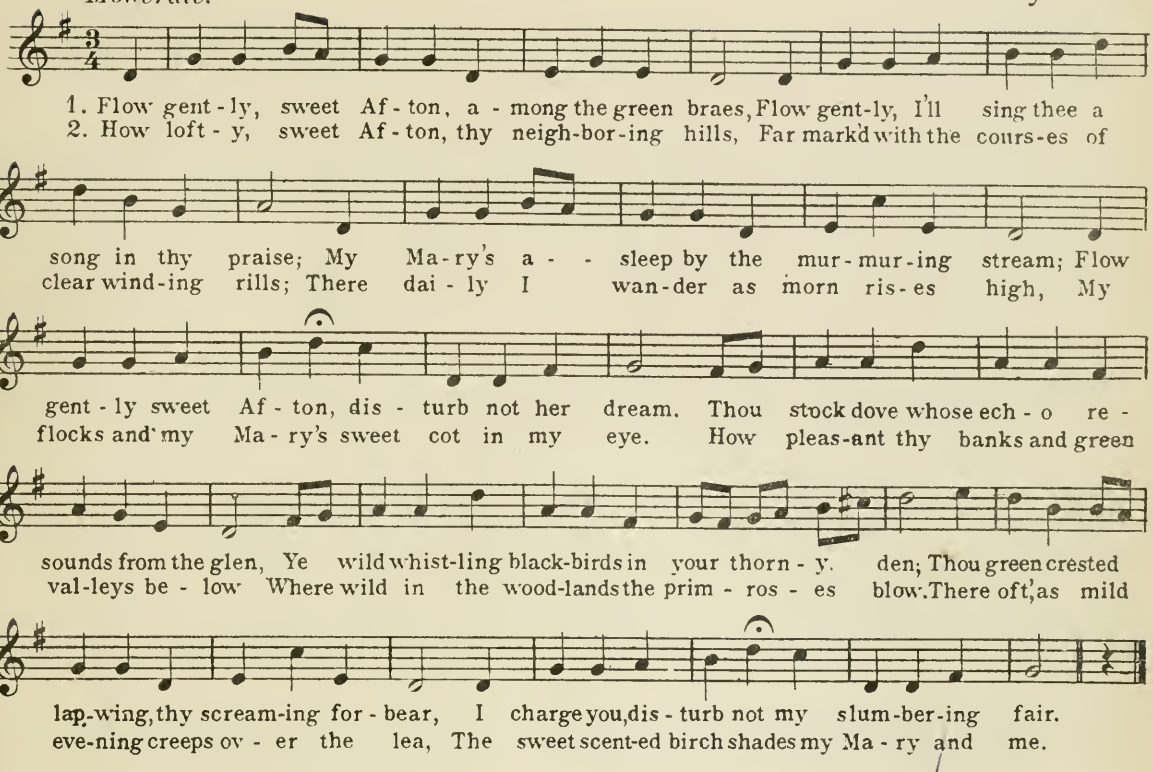
Reading Lessons from Popular Melodies.



Flow Gently, Sweet Afton.

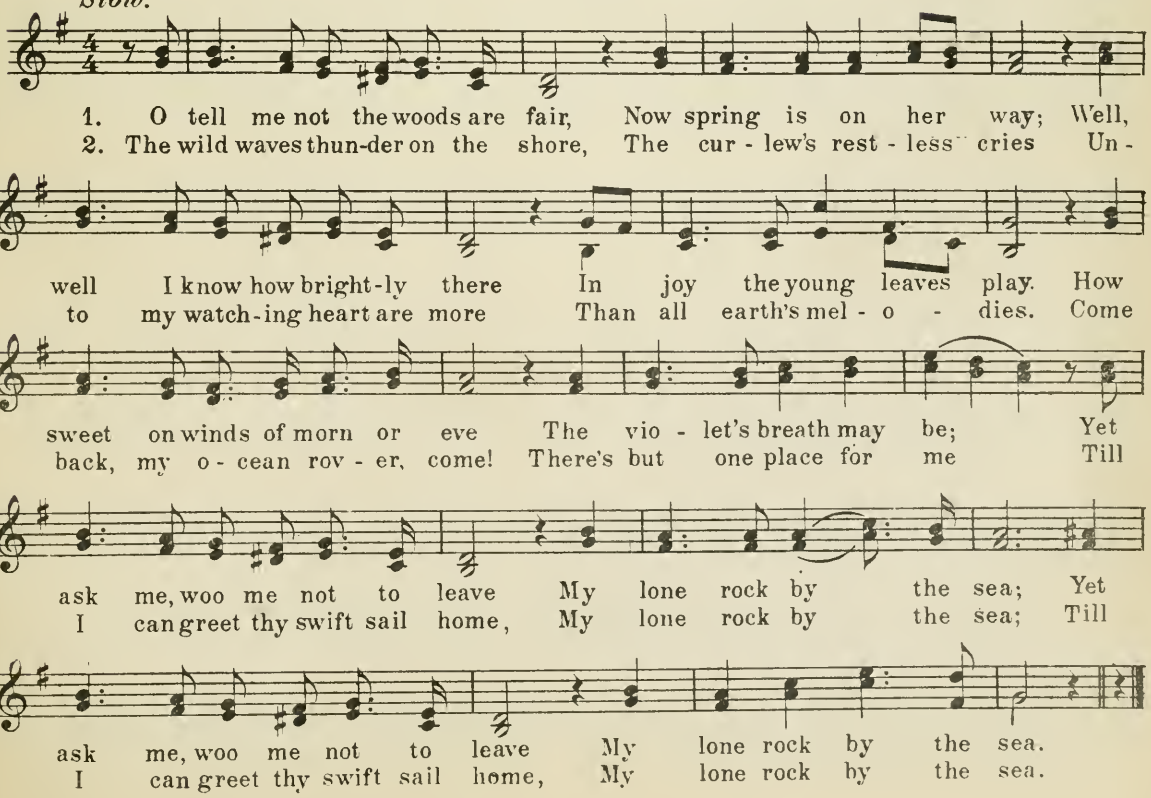
Moderate.

Words by Burns.


1. Flow gent-ly, sweet Af-ton, a-mong the green braes, Flow gent-ly, I'll sing thee a song in thy praise; My Ma-ry's a-sleep by the mur-mur-ing stream; Flow gent-ly sweet Af-ton, dis-turb not her dream. Thou stock dove whose ech-o resounds from the glen, Ye wild whist-ling black-birds in your thorn-y den; Thou green crested lap-wing, thy scream-ing for-bear, I charge you, dis-turb not my slum-ber-ing fair.
2. How loft-y, sweet Af-ton, thy neigh-bor-ing hills, Far mark'd with the cours-es of clear wind-ing rills; There dai-ly I wan-der as morn ris-es high, My flocks and my Ma-ry's sweet cot in my eye. How pleas-ant thy banks and green val-leys be-low Where wild in the wood-lands the prim-ros-es blow. There oft, as mild eve-ning creeps ov-er the lea, The sweet scent-ed birch shades my Ma-ry and me.

The Rock beside the Sea.

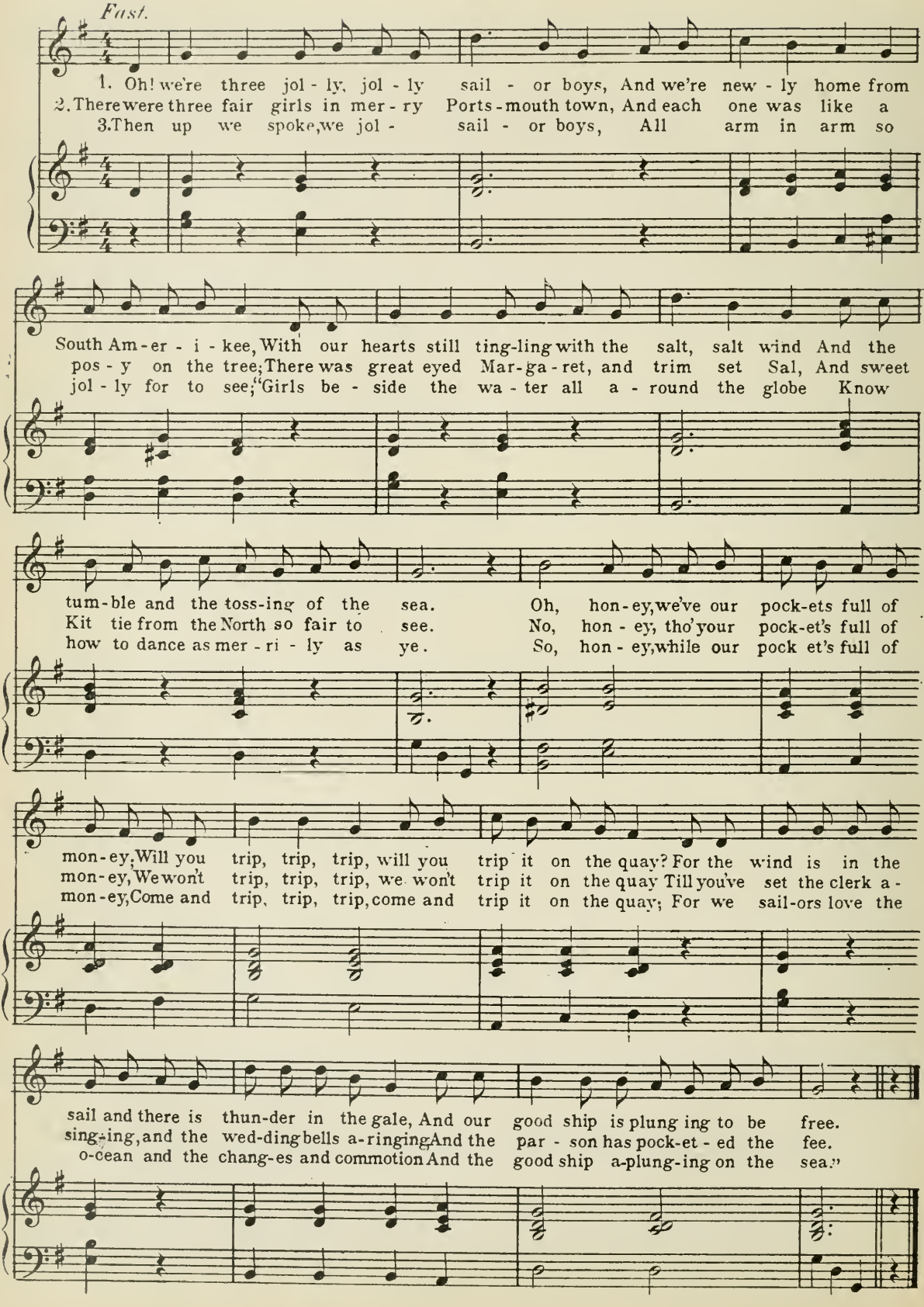
Slow.

C. C. Converse.

1. O tell me not the woods are fair, Now spring is on her way; Well, well I know how bright-ly there In joy the young leaves play. How sweet on winds of morn or eve The vio-let's breath may be; Yet ask me, woo me not to leave My lone rock by the sea; Yet ask me, woo me not to leave My lone rock by the sea.
2. The wild waves thun-der on the shore, The cur-lew's rest-less cries Un-to my watch-ing heart are more Than all earth's mel-o-dies. Come back, my o-cean rov-er, come! There's but one place for me Till I can greet thy swift sail home, My lone rock by the sea. Till I can greet thy swift sail home, My lone rock by the sea.

The Three Sailor Boys.

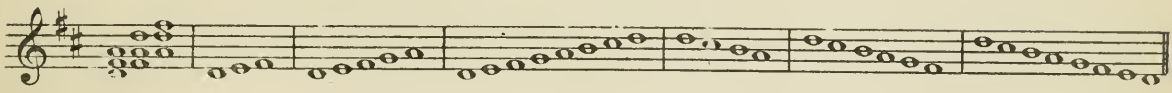
Marzials.

Fast.

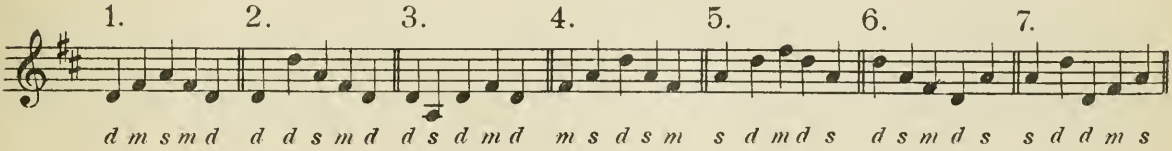

1. Oh! we're three jol - ly, jol - ly sail - or boys, And we're new - ly home from
2. There were three fair girls in mer - ry Ports - mouth town, And each one was like a
3. Then up we spoke, we jol - sail - or boys, All arm in arm so
South Am - er - i - kee, With our hearts still ting-ling with the salt, salt wind And the
pos - y on the tree; There was great eyed Mar-ga - ret, and trim set Sal, And sweet
jol - ly for to see; "Girls be - side the wa - ter all a - round the globe Know
tum-ble and the toss-ing of the sea. Oh, hon-ey, we've our pock-ets full of
Kit tie from the North so fair to see. No, hon - ey, tho' your pock-et's full of
how to dance as mer - ri - ly as ye. So, hon - ey, while our pock et's full of
mon-ey; Will you trip, trip, trip, will you trip it on the quay? For the wind is in the
mon-ey, We won't trip, trip, trip, we won't trip it on the quay Till you've set the clerk a -
mon-ey, Come and trip, trip, trip, come and trip it on the quay; For we sail-ors love the
sail and there is thun-der in the gale, And our good ship is plung ing to be free.
sing-ing, and the wed-ding bells a-ringing And the par - son has pock-et - ed the fee.
o-cean and the chang-es and commotion And the good ship a-plung-ing on the sea."

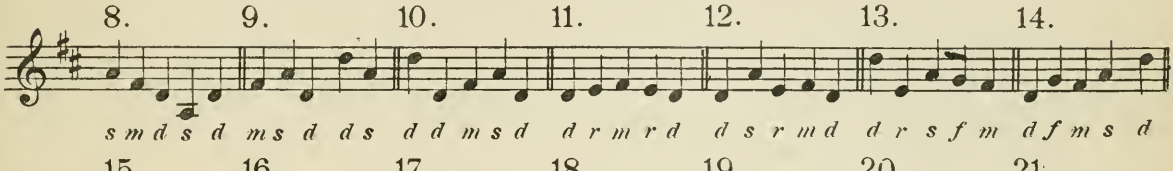
The Key of D.

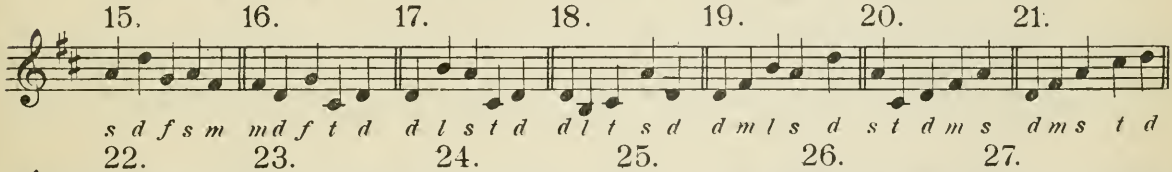
Play and sing the scale of D. Make use of the following "picture" of the key as in the keys of C and G. Practice it daily until it can be written from memory in forty-five seconds.

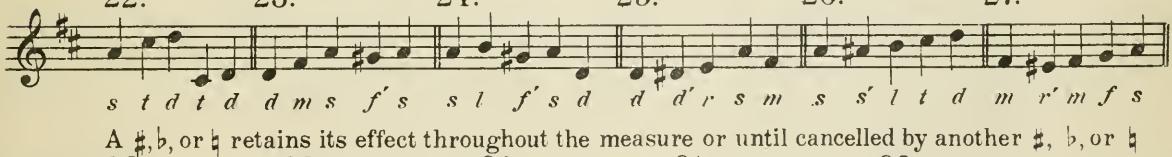


Directions for individual practice. 1. Play the phrase. 2. Sing and play; doh, ray, etc. 3. Sing doh, ray, without the instrument. 4. Sing with lah or loo without the instrument. 5. Sing it from memory, pointing or writing.

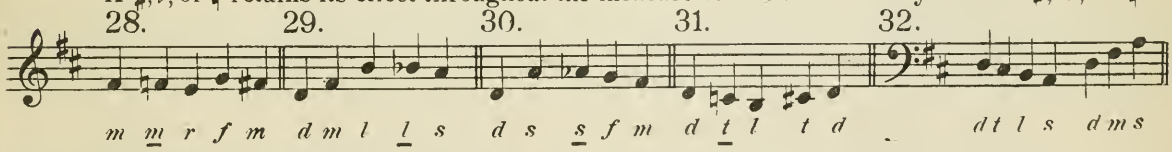






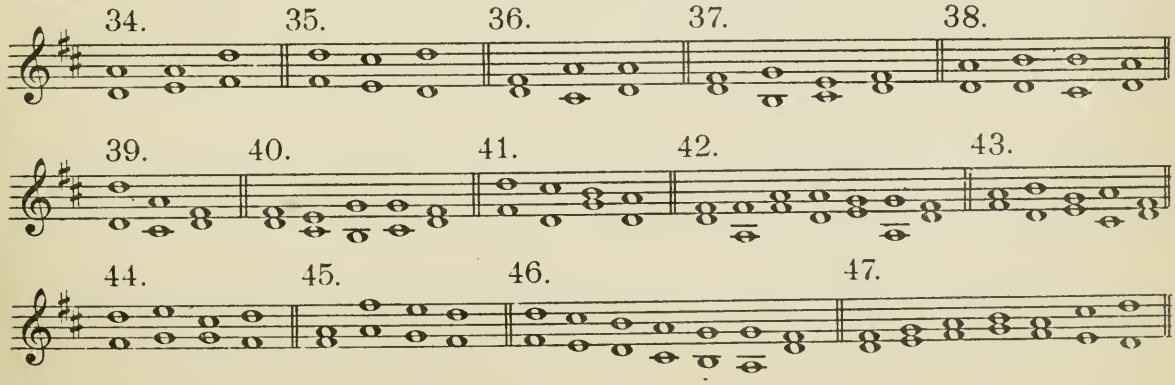


A ♯, ♭, or ♮ retains its effect throughout the measure or until cancelled by another ♯, ♭, or ♮



33. Steps and half-steps. (See p. 7.)

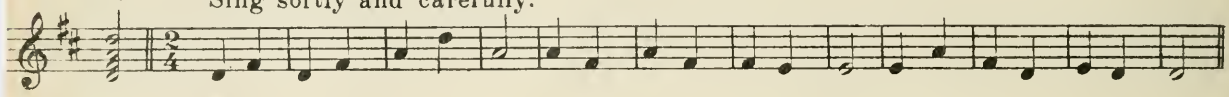
Play these intervals and sing with doh, ray, etc., the scale tones included in each. (See p. 8.) Also, sing the upper part of each phrase playing the lower, and then sing the lower part playing the upper.



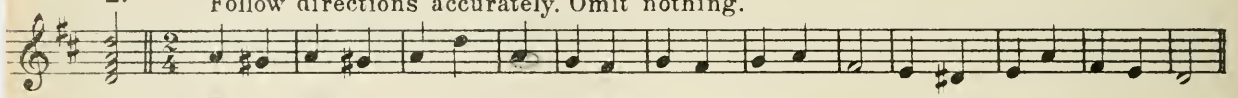
Reading Lessons, Key of D.

Directions. ✻1. Impress upon the mind the memory tones, (the notes in the measure at the beginning of each lesson.) Review these at each repetition in practice. 2. Go through the lesson singing only the memory tones. Think the others. Tap for every note. 3. Sing the lesson with syllables, doh, ray, etc. Instrument not used. 4. Sing it with lah or loo. Instrument not used, (unless necessary to keep in tune.) ✻ 5. Sing the memory tones; play the others. (Do not both play and sing a note.) ✻6. Play the memory tones; sing the others. Keep time always. ✻ 7. Sing the first note in each measure; play the others. 8. Sing the lesson, beating time with the hand; accent the first note in each measure. 9. Sing the first measure, think the second. Beat and give the omitted measure exact time. Alternate throughout. Again, omit the first, sing the second and so on. 10. Omit the second note in each measure. Beat. 11. Omit every three, mee, and five, soh, (except in Nos. 15 to 18.) 12. Write or point the lesson.

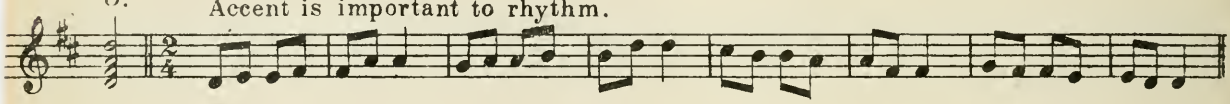
1. Sing softly and carefully.



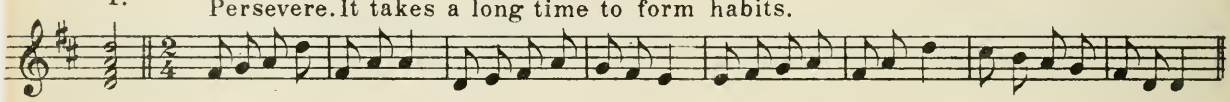
2. Follow directions accurately. Omit nothing.



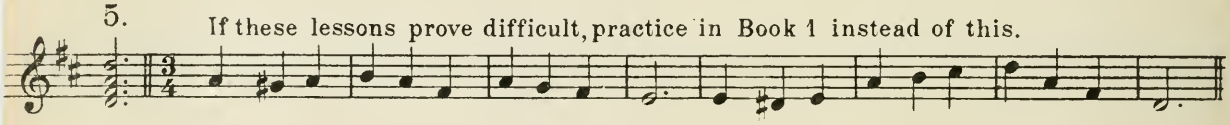
3. Accent is important to rhythm.



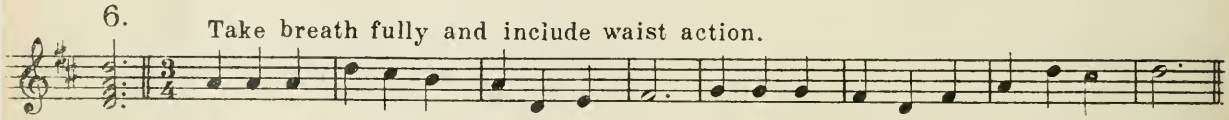
4. Persevere. It takes a long time to form habits.



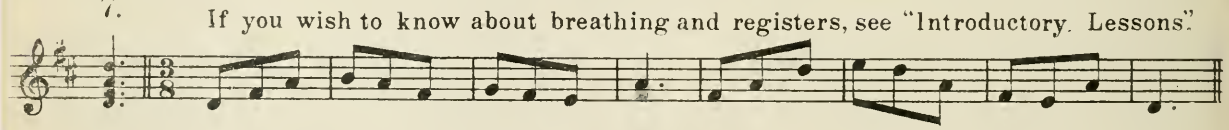
5. If these lessons prove difficult, practice in Book 1 instead of this.



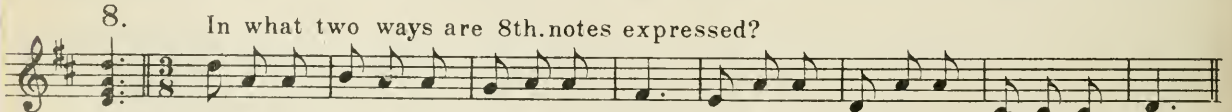
6. Take breath fully and include waist action.



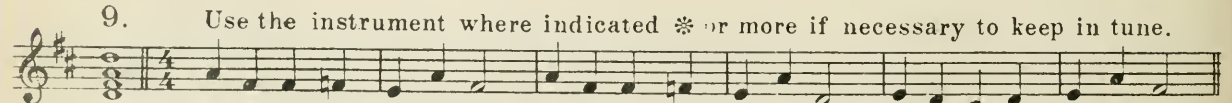
7. If you wish to know about breathing and registers, see "Introductory Lessons."



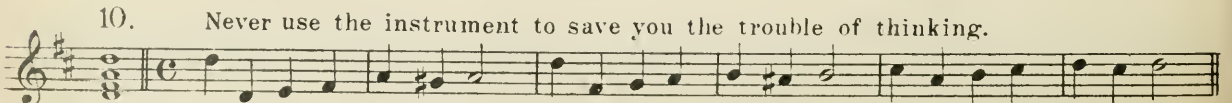
8. In what two ways are 8th. notes expressed?



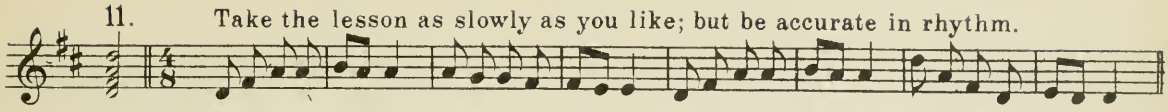
9. Use the instrument where indicated ✻ or more if necessary to keep in tune.



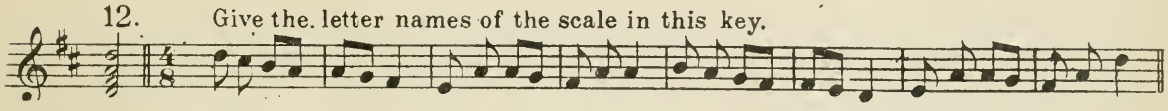
10. Never use the instrument to save you the trouble of thinking.



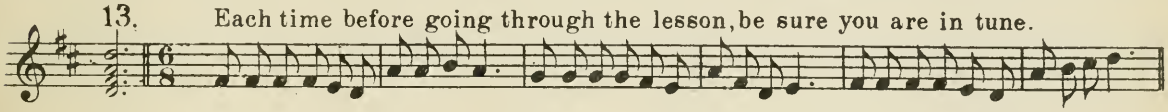
11. Take the lesson as slowly as you like; but be accurate in rhythm.



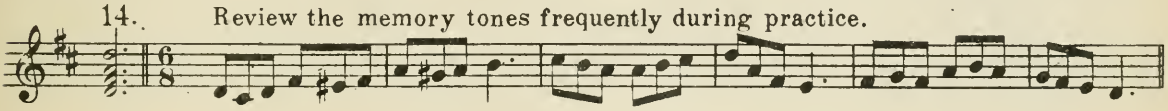
12. Give the letter names of the scale in this key.



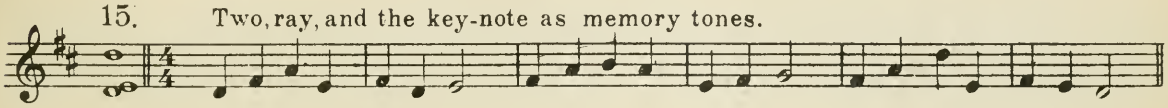
13. Each time before going through the lesson, be sure you are in tune.



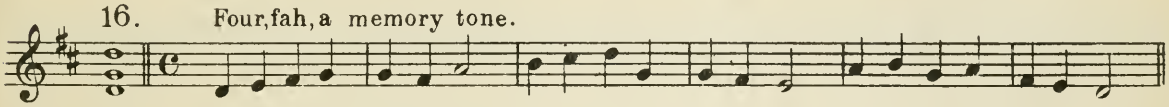
14. Review the memory tones frequently during practice.



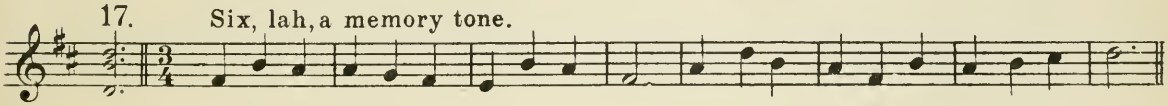
15. Two, ray, and the key-note as memory tones.



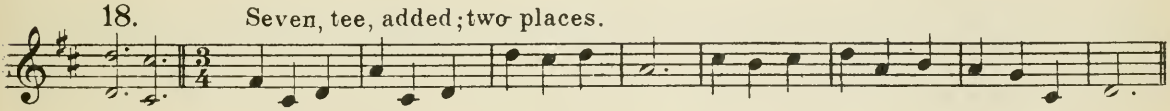
16. Four, fah, a memory tone.



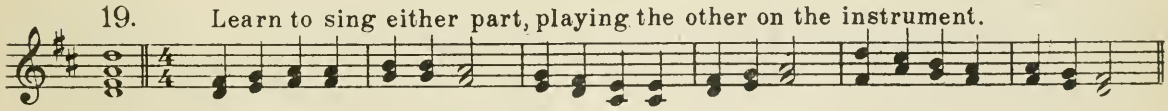
17. Six, lah, a memory tone.



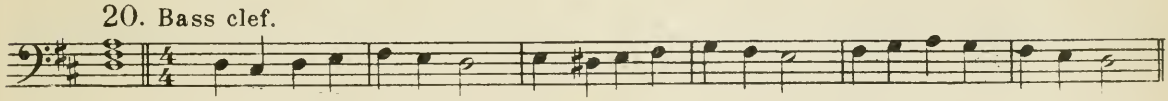
18. Seven, tee, added; two places.



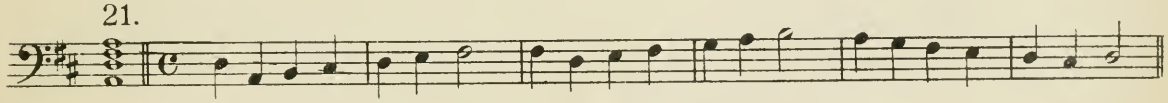
19. Learn to sing either part, playing the other on the instrument.



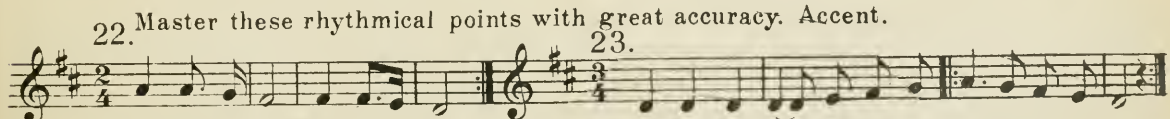
20. Bass clef.



21.



22. Master these rhythmical points with great accuracy. Accent.

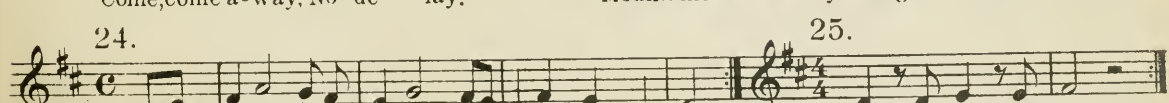


Come, come a-way, No de - lay.

23.

Mountains and val-leys bring a welcome to the spring.

24.

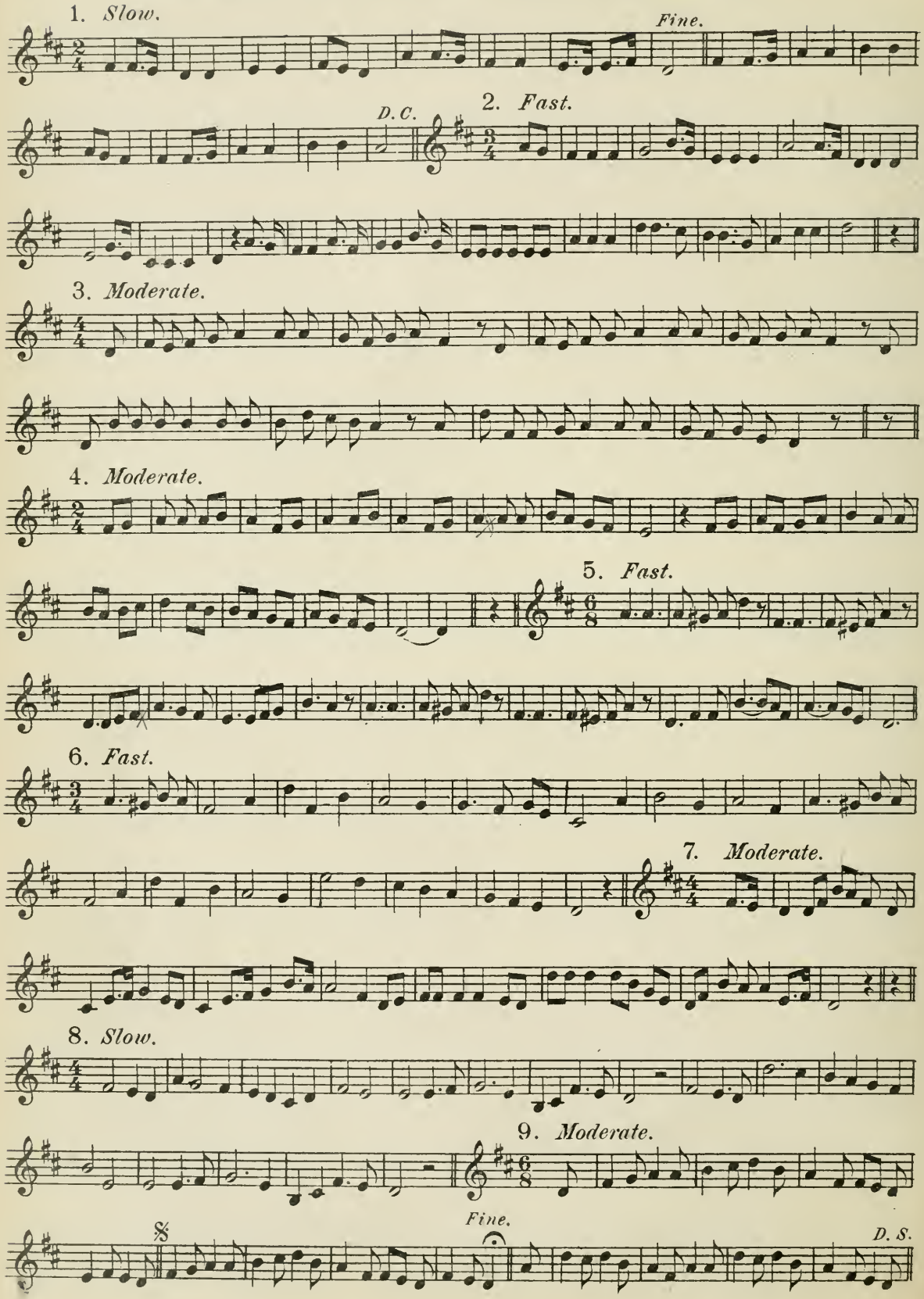


The laughing little rill Leaps in ripples down the hill

25.

Wake, a-wake, a - wake.

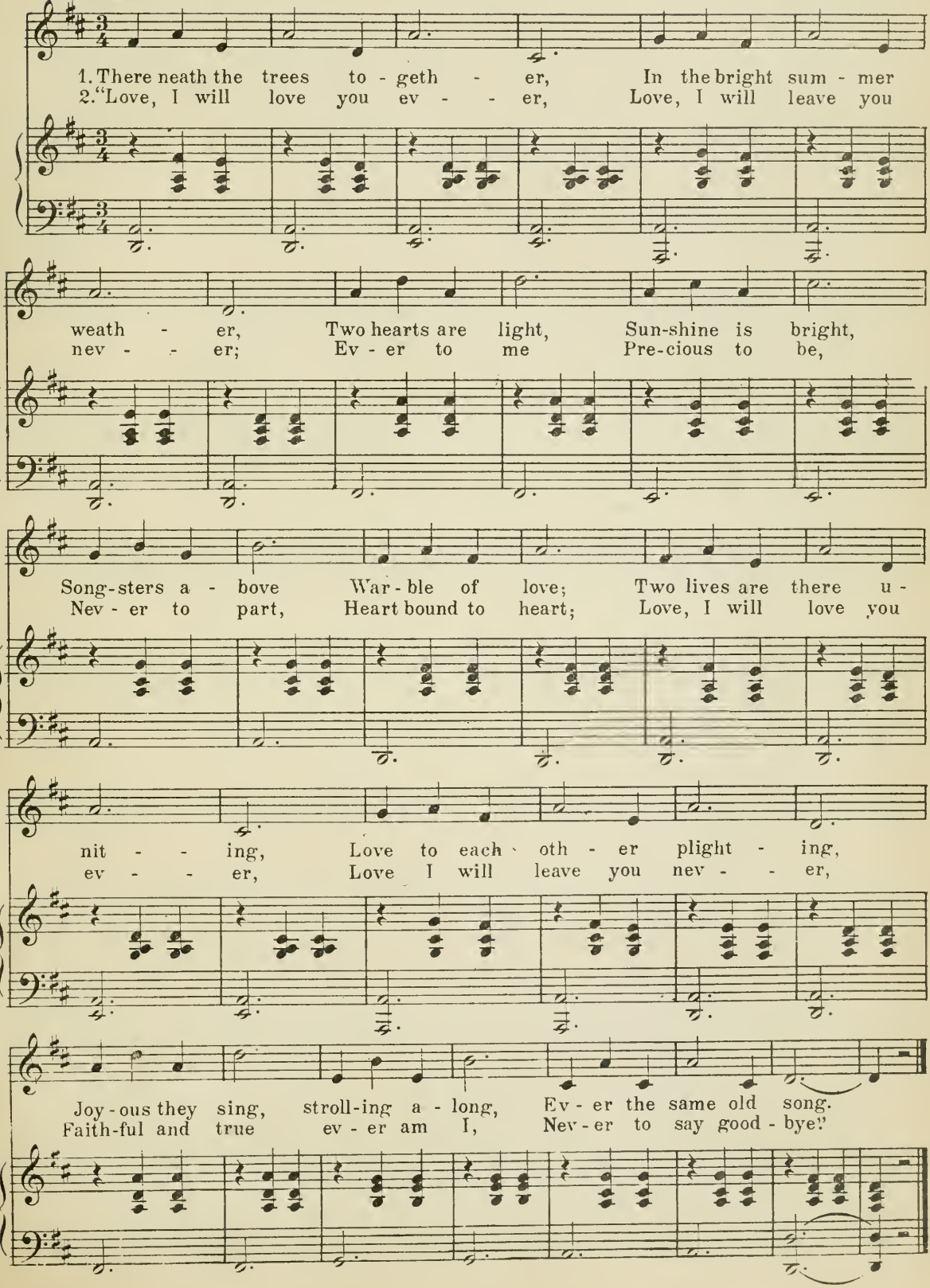
Reading Lessons from Popular Melodies.



There 'neath the Trees.

Bucalossi.
Adapted.

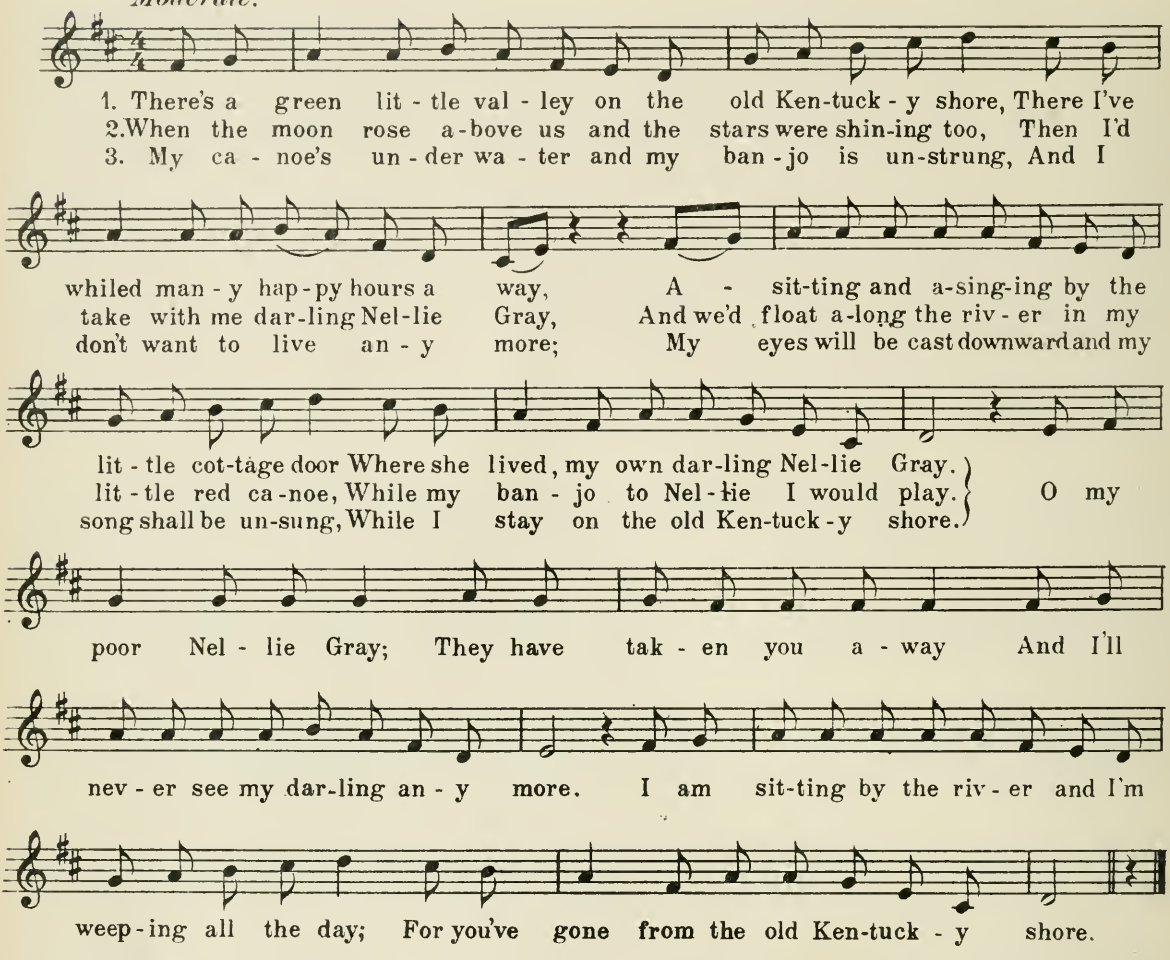
Fast.


1. There neath the trees to - geth - er, In the bright sum - mer
2. "Love, I will love you ev - - er, Love, I will leave you
weath - er, Two hearts are light, Sun-shine is bright,
nev - - er; Ev - er to me Pre-cious to be,
Song-sters a - bove War - ble of love; Two lives are there u -
Nev - er to part, Heart bound to heart; Love, I will love you
nit - - ing, Love to each oth - er plight - ing,
ev - - er, Love I will leave you nev - - er,
Joy - ous they sing, stroll-ing a - long, Ev - er the same old song.
Faith-ful and true ev - er am I, Nev - er to say good - bye."

Darling Nellie Gray.

B. R. Hanby.

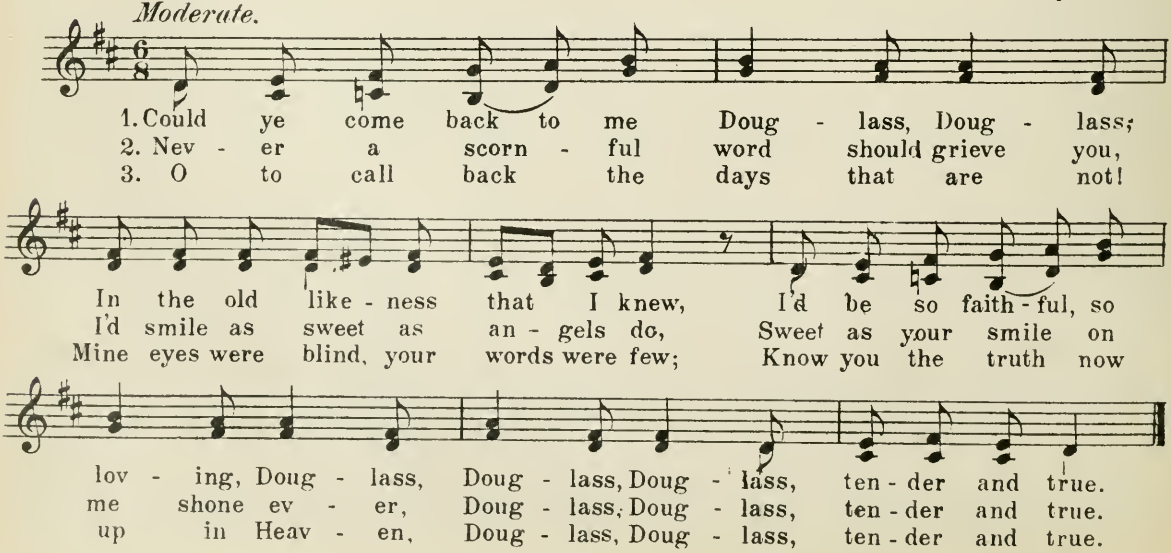
Moderate.


1. There's a green lit - tle val - ley on the old Ken-tuck - y shore, There I've
2. When the moon rose a-bove us and the stars were shin-ing too, Then I'd
3. My ca - noe's un - der wa - ter and my ban - jo is un-strung, And I
whiled man - y hap - py hours a way, A - sit-ting and a-sing-ing by the
take with me dar-ling Nel-lie Gray, And we'd float a-long the riv - er in my
don't want to live an - y more; My eyes will be cast downward and my
lit - tle cot-tage door Where she lived, my own dar-ling Nel-lie Gray.
lit - tle red ca-noe, While my ban - jo to Nel - lie I would play.
song shall be un-sung, While I stay on the old Ken-tuck - y shore.
O my
poor Nel - lie Gray; They have tak - en you a - way And I'll
nev - er see my dar-ling an - y more. I am sit-ting by the riv - er and I'm
weep - ing all the day; For you've gone from the old Ken-tuck - y shore.

Douglass.

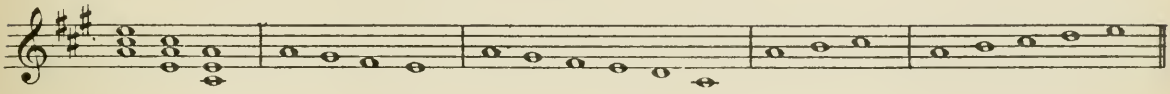
Miss Muloch.

Lady Scott.

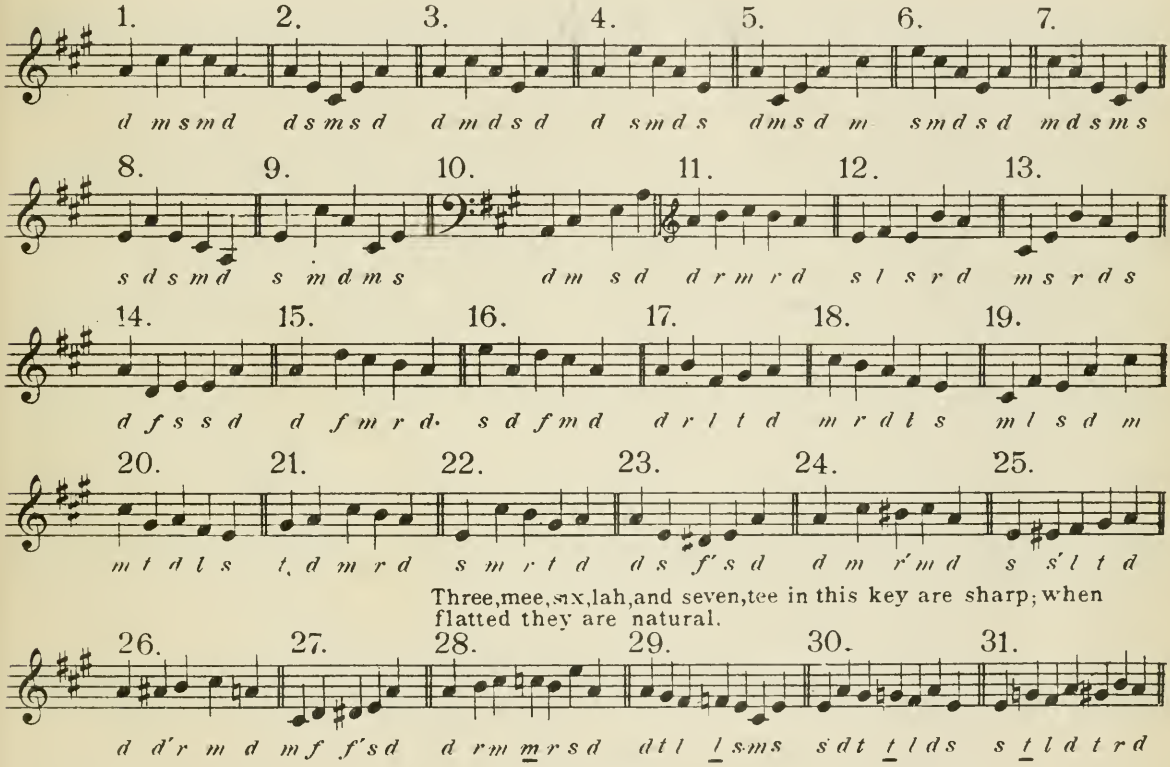
Moderate.

1. Could ye come back to me Doug - lass, Doug - lass;
2. Nev - er a scorn - ful word should grieve you,
3. O to call back the days that are not!
In the old like - ness that I knew, I'd be so faith - ful, so
I'd smile as sweet as an - gels do, Sweet as your smile on
Mine eyes were blind, your words were few; Know you the truth now
lov - ing, Doug - lass, Doug - lass, Doug - lass, ten - der and true.
me shone ev - er, Doug - lass, Doug - lass, ten - der and true.
up in Heav - en, Doug - lass, Doug - lass, ten - der and true.

The Key of A.

Play and sing the scale of A. Practice as before directed until the "picture" of the key can be written from memory in thirty-five seconds.



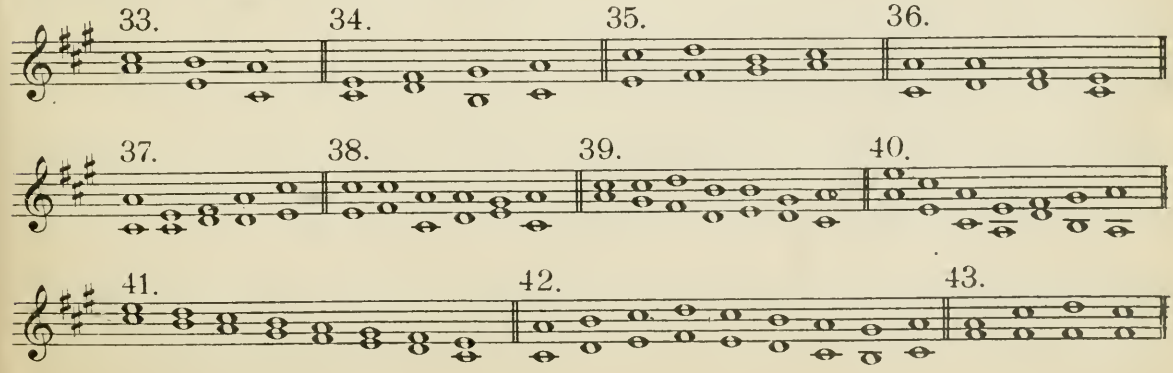
Directions for individual practice. 1. Play the phrase. 2. Sing and play; doh, ray, etc. 3. Sing without instrument doh, ray. 4. Sing without instrument lah or loo. 5. Point or write the phrase.


1. 2. 3. 4. 5. 6. 7.
d m s m d d s m s d d m d s d d s m d s d m s m d s d m d s m s
8. 9. 10. 11. 12. 13.
s d s m d s m d m s d m s d d r m r d s l s r d m s r d s
14. 15. 16. 17. 18. 19.
d f s s d d f m r d· s d f m d d r l t d m r d l s m l s d m
20. 21. 22. 23. 24. 25.
m t d l s t, d m r d s m r t d d s f' s d d m r' m d s s' l t d

Three, mee, six, lah, and seven, tee in this key are sharp; when flatted they are natural.

32. Steps and half-steps; as: A-G♯-A; A-G♮-A; A-B♭-A; A-B♮-A.

Span the following intervals using syllables as before directed. Also, practice each section as a duet, playing one part and singing the other.

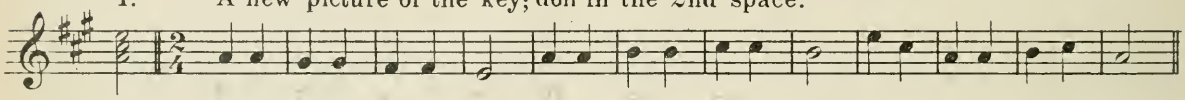


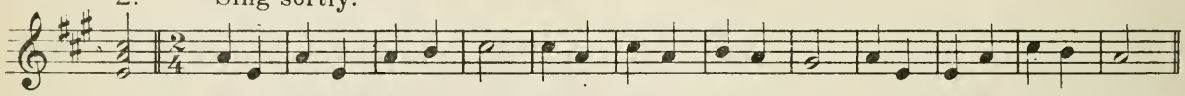
Reading Lessons, Key of A.

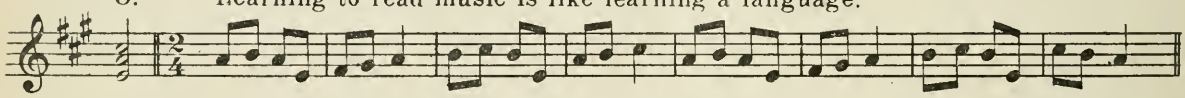
Directions: 1. Impress upon the mind the memory tones, (the notes in the measure at the beginning of each lesson.) 2. Go through the lesson singing only the memory tones. Think the others. Tap for every note. 3. Sing the lesson with syllables, doh, ray, etc. 4. Sing it with lah or loo. 5. Sing the memory tones; play the others. (Do not both play and sing a note.) 6. Play the memory tones; sing the others. Keep time always. 7. Sing the first note in each measure; play the others. 8. Sing the lesson beating time with the hand. Accent the first note in each measure. 9. Sing the first measure, think the second. Beat, and give the omitted measure exact time. Alternate throughout. Again omit the first, sing the second and so on. 10. Omit the second note of each measure. Beat. 11. Omit certain memory tones. 12. Write or point the lesson.

Use the instrument in directions 1, 5, 6, 7; also in reviewing memory tones.

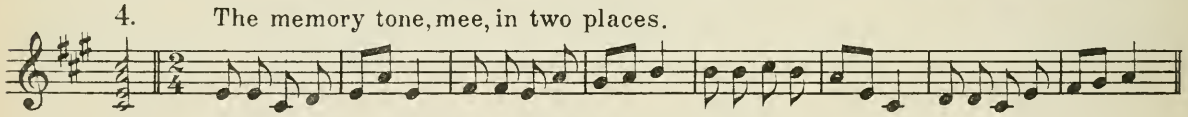
1. A new picture of the key; doh in the 2nd space.



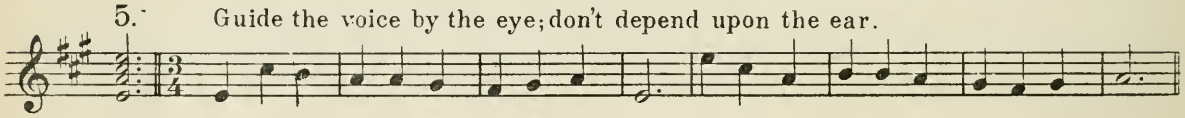
2. Sing softly.

3. Learning to read music is like learning a language.



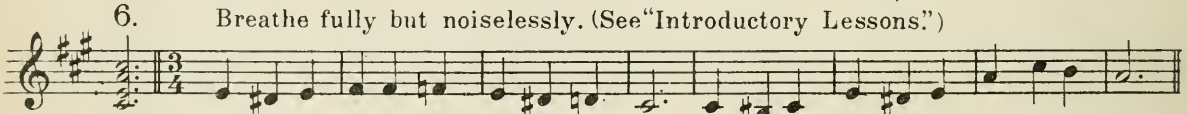
4. The memory tone, mee, in two places.



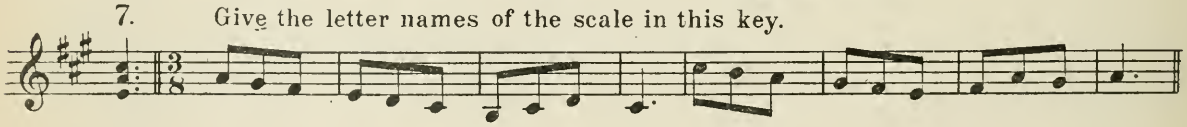
5. Guide the voice by the eye; don't depend upon the ear.



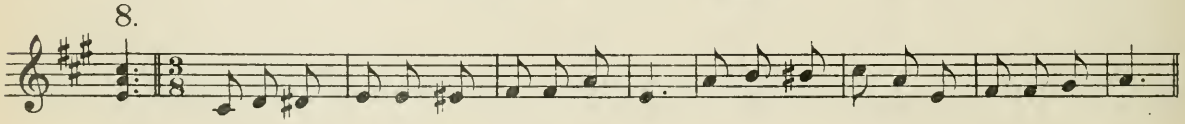
6. Breathe fully but noiselessly. (See "Introductory Lessons.")



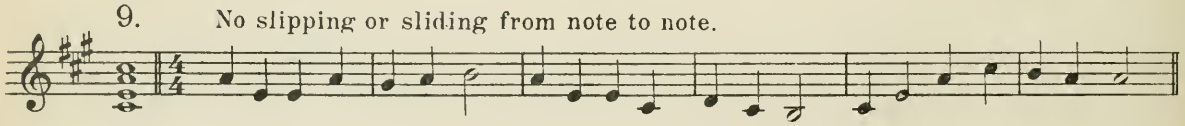
7. Give the letter names of the scale in this key.



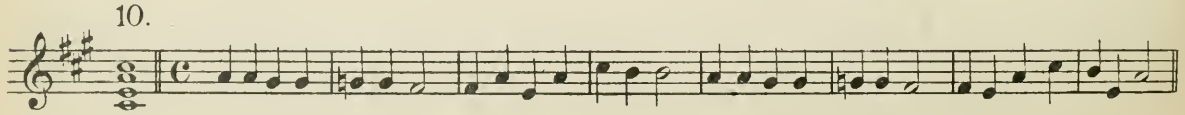
8.



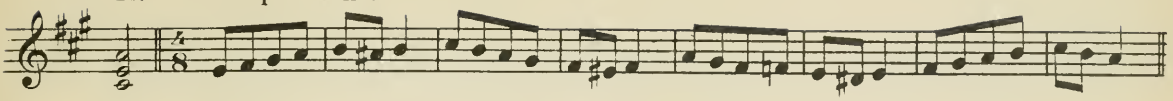
9. No slipping or sliding from note to note.



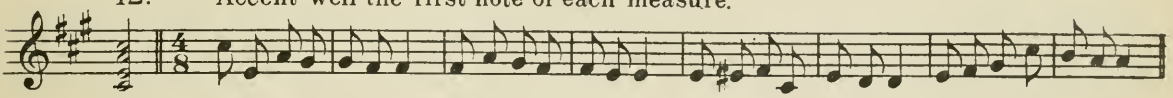
10.



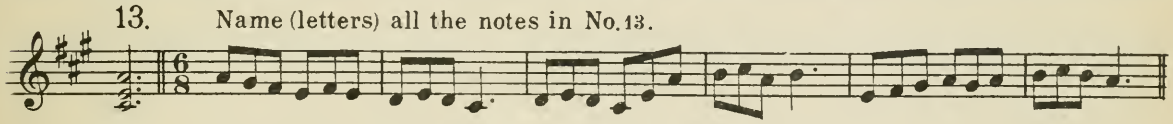
11. Keep in tune.



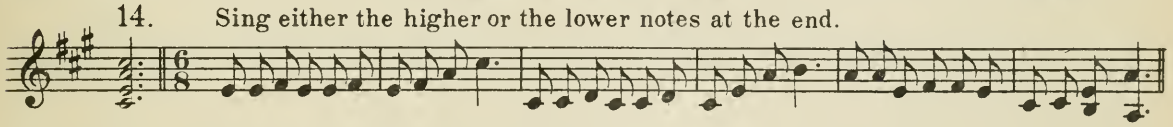
12. Accent well the first note of each measure.



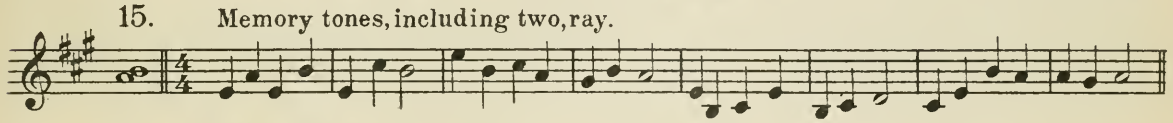
13. Name (letters) all the notes in No. 13.



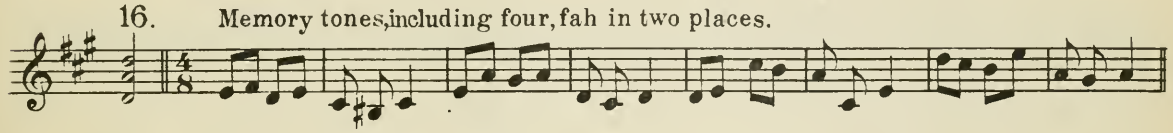
14. Sing either the higher or the lower notes at the end.



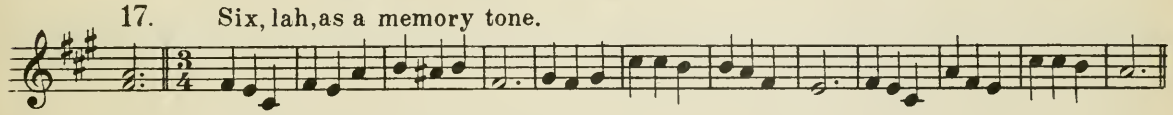
15. Memory tones, including two, ray.



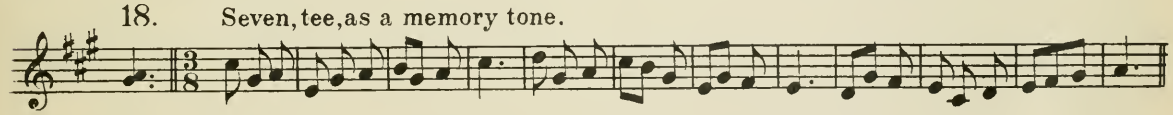
16. Memory tones, including four, fah in two places.



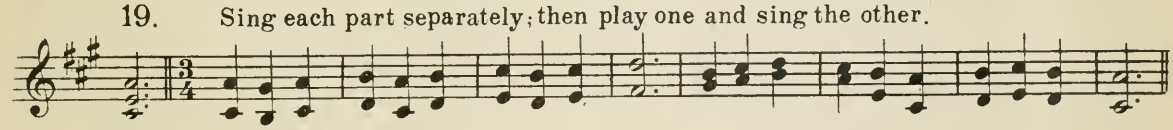
17. Six, lah, as a memory tone.



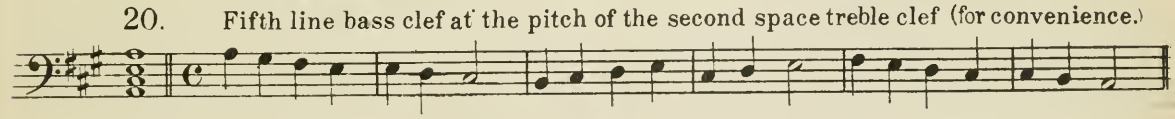
18. Seven, tee, as a memory tone.



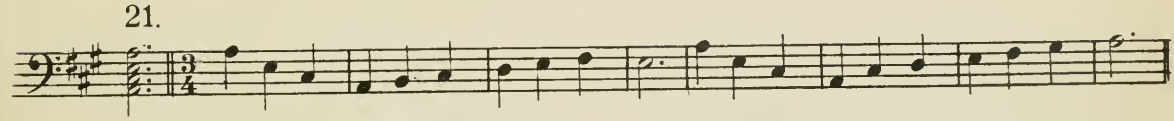
19. Sing each part separately; then play one and sing the other.



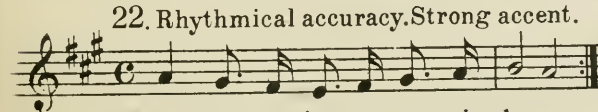
20. Fifth line bass clef at the pitch of the second space treble clef (for convenience.)



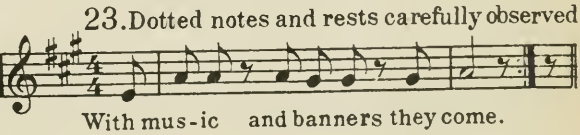
21.



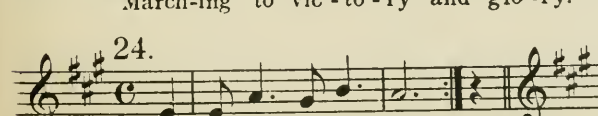
22. Rhythmical accuracy. Strong accent.



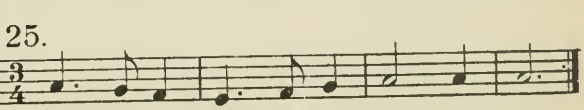
23. Dotted notes and rests carefully observed.



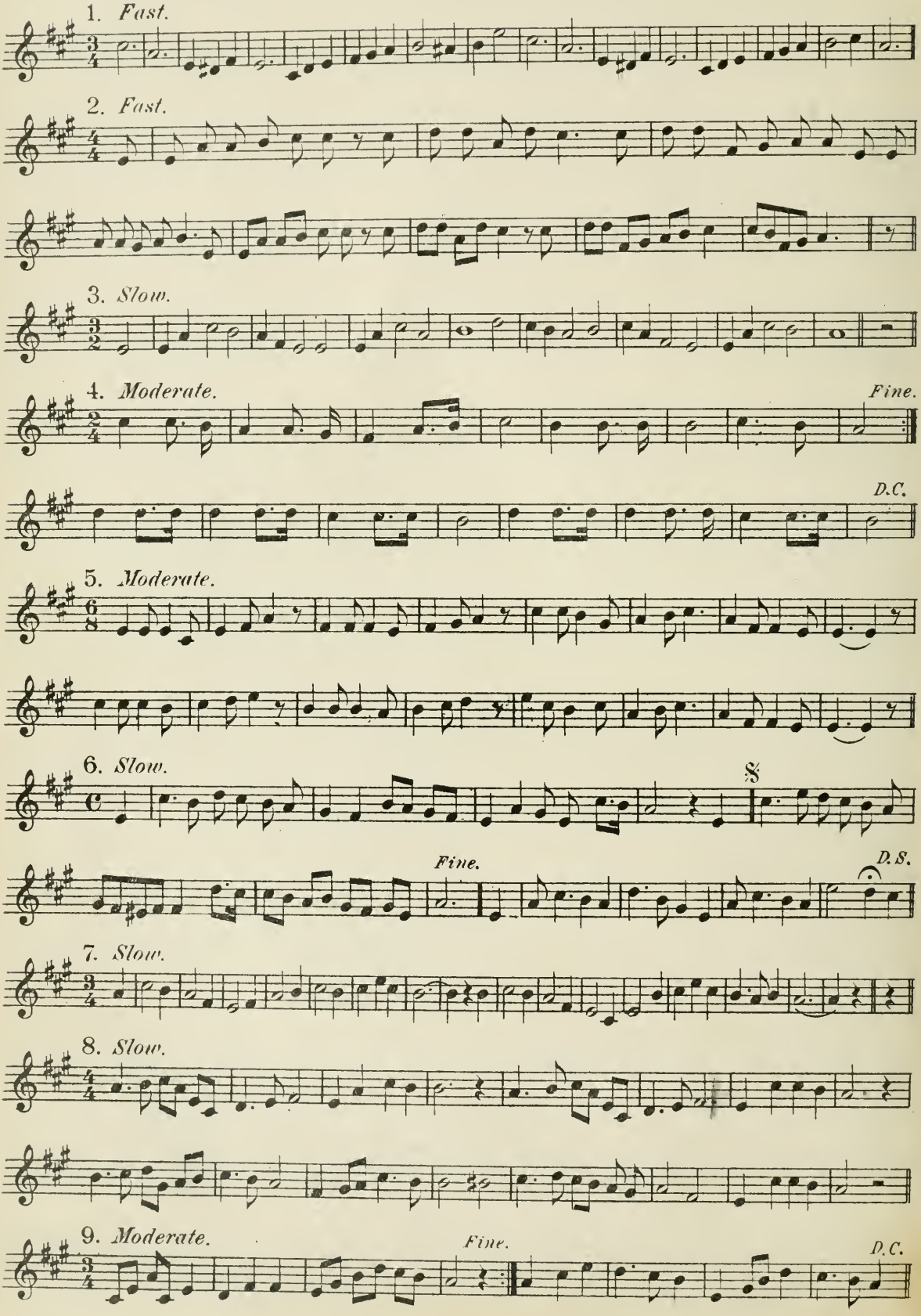
24.



25.

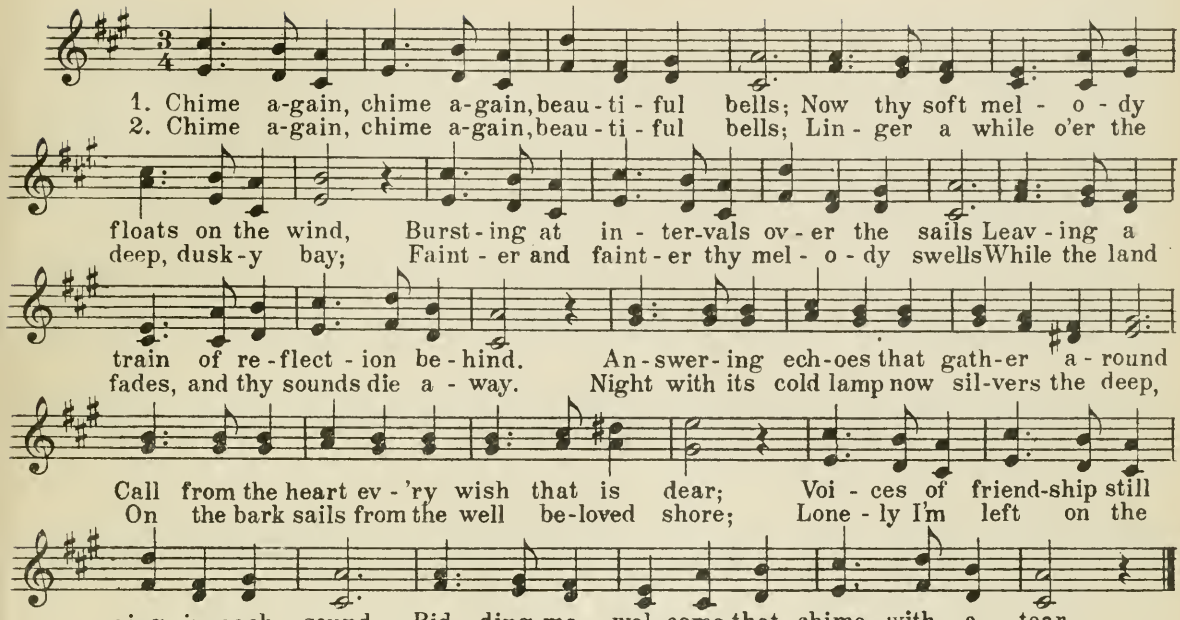


Reading Lessons from Popular Melodies.



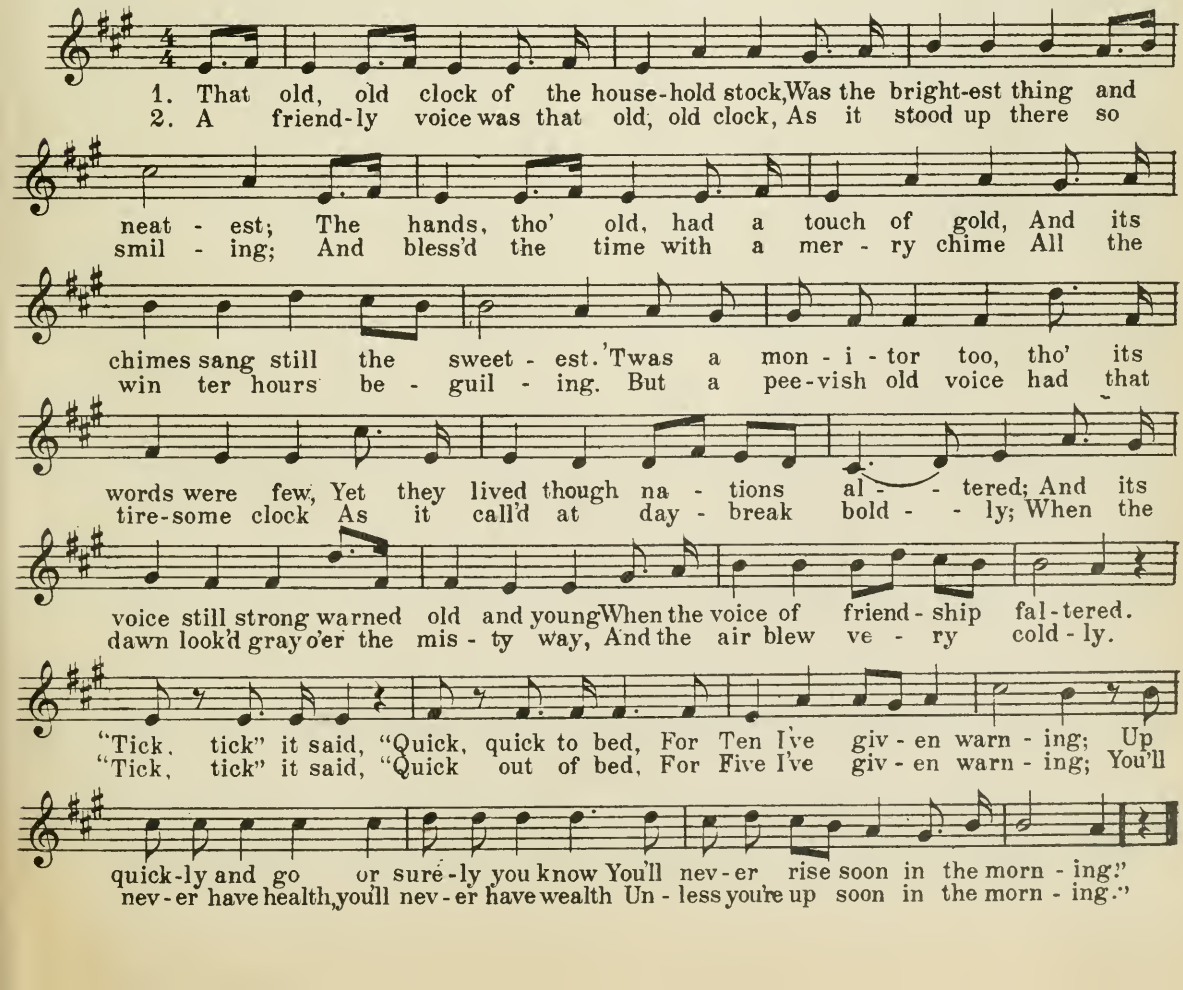
Chime Again.

Bishop.


1. Chime a-gain, chime a-gain, beau-ti-ful bells; Now thy soft mel-o-dy
2. Chime a-gain, chime a-gain, beau-ti-ful bells; Lin-ger a while o'er the
floats on the wind, Burst-ing at in-ter-vals ov-er the sails Leav-ing a
deep, dusk-y bay; Faint-er and faint-er thy mel-o-dy swells While the land
train of re-flect-ion be-hind. An-swer-ing ech-oes that gath-er a-round
fades, and thy sounds die a-way. Night with its cold lamp now sil-vers the deep,
Call from the heart ev-'ry wish that is dear; Voi-ces of friend-ship still
On the bark sails from the well be-loved shore; Lone-ly I'm left on the
ring in each sound, Bid-ding me wel-come that chime with a tear.
wa-ters to weep, Weep for the bells that shall cheer me no more.

The Old Clock.

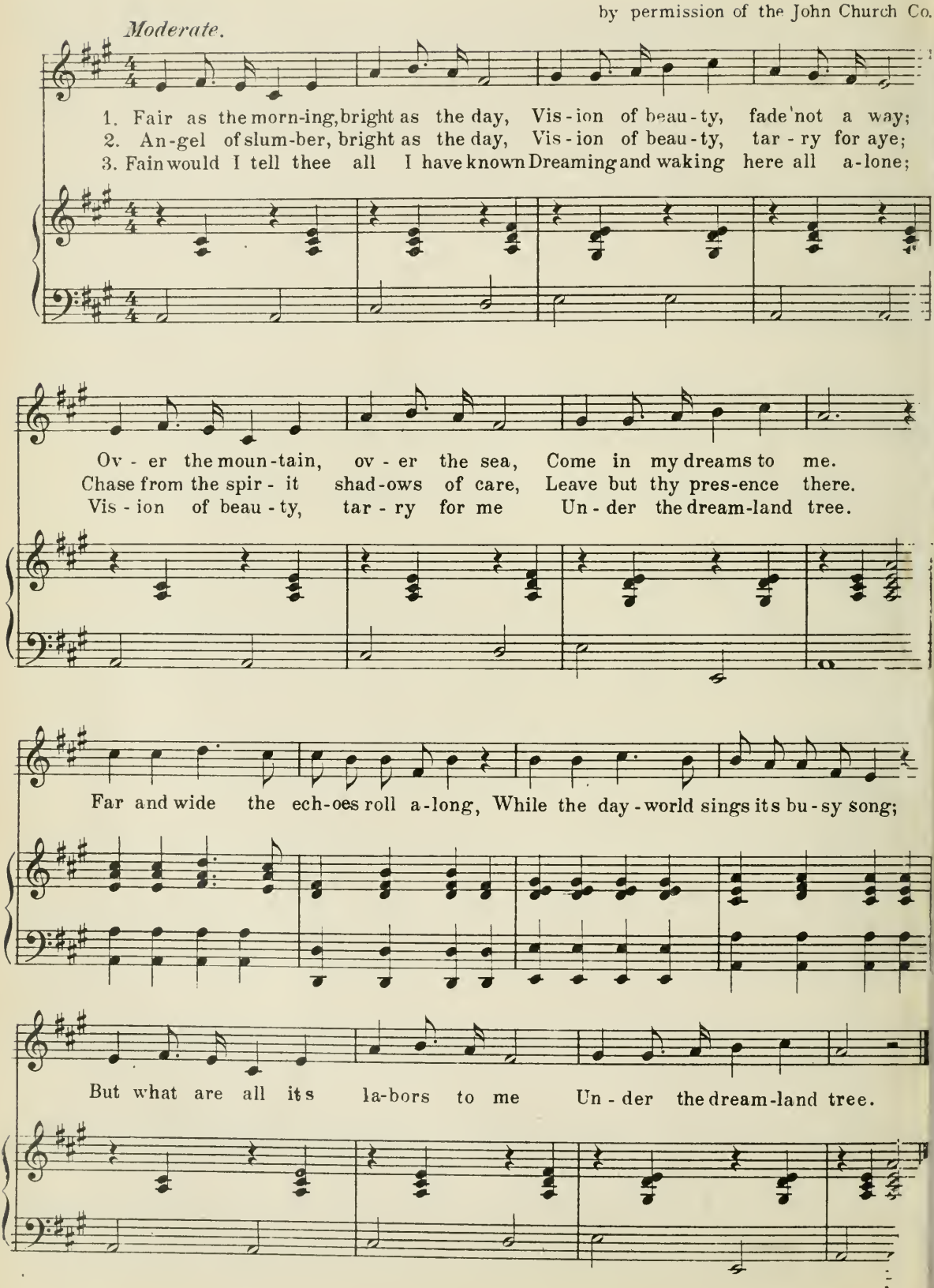
Chas. Swain. J. L. Molloy.


1. That old, old clock of the house-hold stock, Was the bright-est thing and
2. A friend-ly voice was that old, old clock, As it stood up there so
neat-est; The hands, tho' old, had a touch of gold, And its
smil-ing; And bless'd the time with a mer-ry chime All the
chimes sang still the sweet-est. 'Twas a mon-i-tor too, tho' its
win-ter hours be-guil-ing. But a pee-vish old voice had that
words were few, Yet they lived though na-tions al-tered; And its
tire-some clock As it call'd at day-break bold-ly; When the
voice still strong warned old and young When the voice of friend-ship fal-tered.
dawn look'd gray o'er the mis-ty way, And the air blew ve-ry cold-ly.
"Tick, tick" it said, "Quick, quick to bed, For Ten I've giv-en warn-ing; Up
"Tick, tick" it said, "Quick out of bed, For Five I've giv-en warn-ing; You'll
quick-ly and go or sure-ly you know You'll nev-er rise soon in the morn-ing;"
nev-er have health, you'll nev-er have wealth Un-less you're up soon in the morn-ing."

Fair as the Morning.

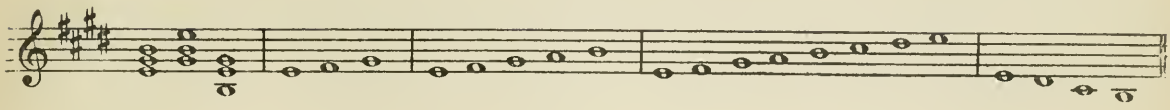
Geo. F. Root.

by permission of the John Church Co.

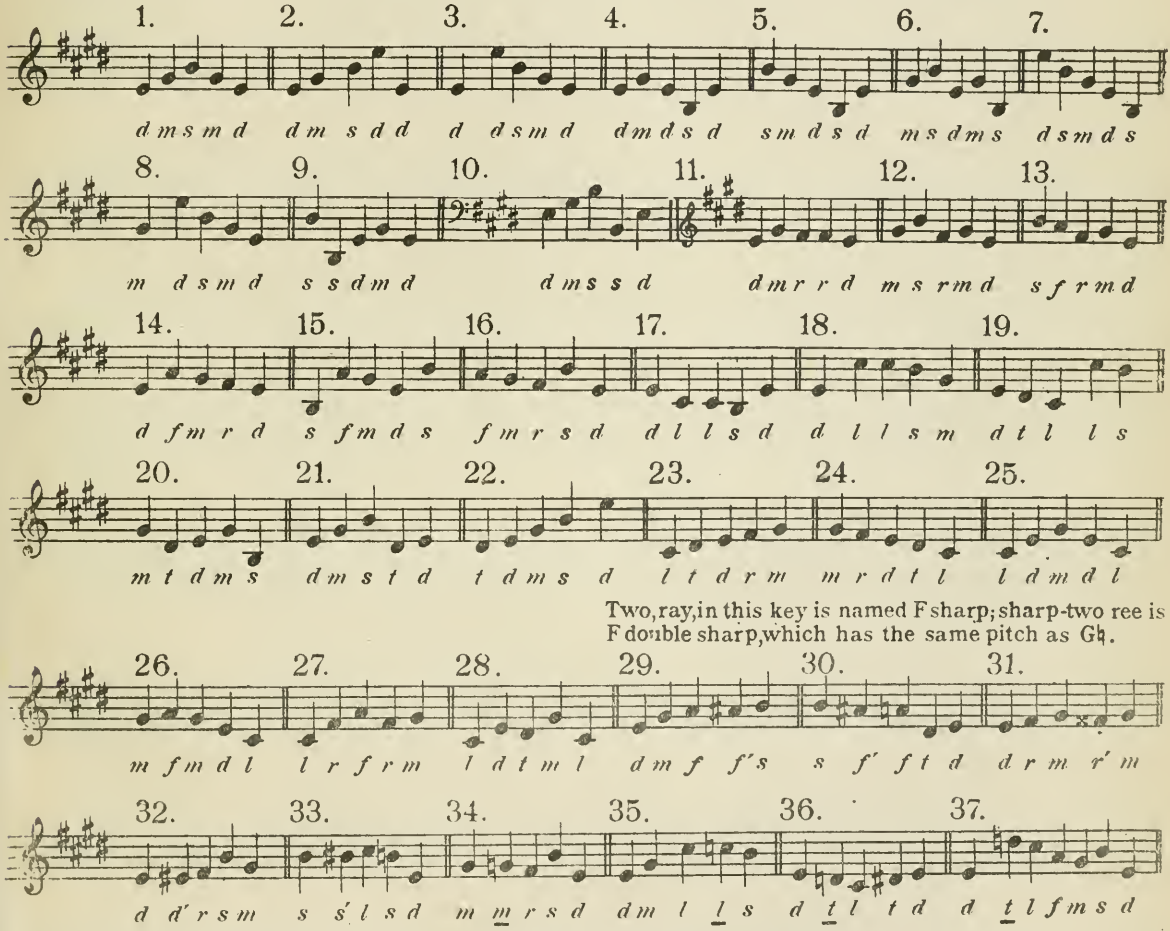

Moderate.
1. Fair as the morn-ing, bright as the day, Vis-ion of beau-ty, fade not a way;
2. An-gel of slum-ber, bright as the day, Vis-ion of beau-ty, tar-ry for aye;
3. Fain would I tell thee all I have known Dreaming and waking here all a-lone;
Ov-er the moun-tain, ov-er the sea, Come in my dreams to me.
Chase from the spir-it shad-ows of care, Leave but thy pres-ence there.
Vis-ion of beau-ty, tar-ry for me Un-der the dream-land tree.
Far and wide the ech-oes roll a-long, While the day-world sings its bu-sy song;
But what are all its la-bors to me Un-der the dream-land tree.

The Key of E.

Practice the scale and the "picture" until this can be written from memory in thirty-five seconds.



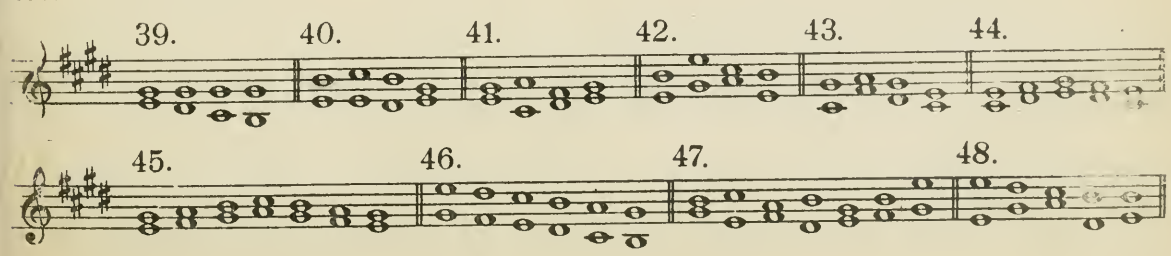
Directions: 1. Play the phrase - phrases 1 to 37. 2. Sing and play; syllables. 3. Sing without the instrument; syllables. 4. Sing without the instrument; lah or loo. 5. Point or write the notes.


1. 2. 3. 4. 5. 6. 7.
d m s m d d m s d d d d s m d d m d s d s m d s d m s d m s d s m d s
8. 9. 10. 11. 12. 13.
m d s m d s s d m d d m s s d d m r r d m s r m d s f r m d
14. 15. 16. 17. 18. 19.
d f m r d s f m d s f m r s d d l l s d d l l s m d t l l s
20. 21. 22. 23. 24. 25.
m t d m s d m s t d t d m s d l t d r m m r d t l l d m d l

Two, ray, in this key is named F sharp; sharp-two ree is F double sharp, which has the same pitch as G♮.

3. Steps and half-steps as: F♯-E-F♯; F♯-F-F♯; F♯-G-F♯; F♯-G♯-F♯.

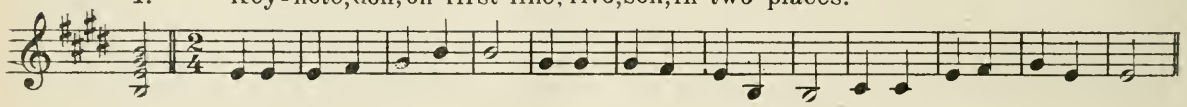
Span these intervals with syllables, playing only the printed notes. Also sing and play each section in duet form.



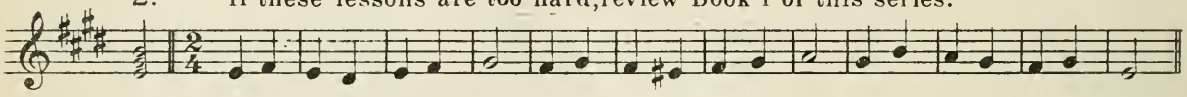
Reading Lessons, Key of E.

Directions: 1. Impress upon the mind the memory tones. 2. Go through the lesson singing only the memory tones. Think the others. Tap for every note. 3. Sing the lesson with syllables doh, ray, etc. 4. Sing it with lah or loo. 5. Sing the memory tones. Play the others. (Do not both play and sing a note.) 6. Play the memory tones; sing the others. Keep time always. 7. Sing the first note in each measure; play the others. 8. Sing the lesson, beating time with the hand. Accent the first note in each measure. 9. Sing the first measure, think the second. Beat and give the omitted measure exact time. Alternate throughout. Again, omit the first, sing the second, and so on. 10. Omit the second note in each measure. Beat. 11. Omit certain memory tones. 12. Write or point the lesson.

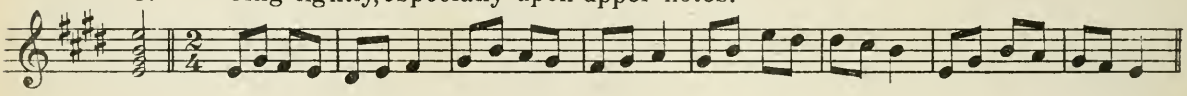
1. Key-note, doh, on first line; five, soh, in two places.



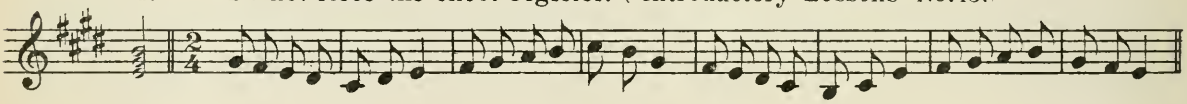
2. If these lessons are too hard, review Book 1 of this series.



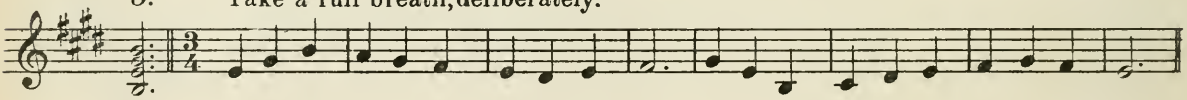
3. Sing lightly, especially upon upper notes.



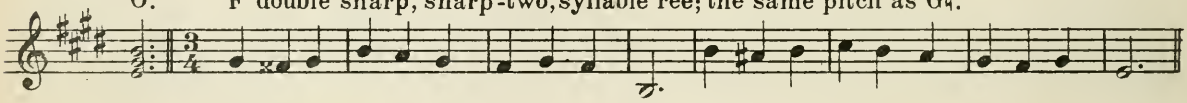
4. Do not force the chest register. ("Introductory Lessons" No. 15.)



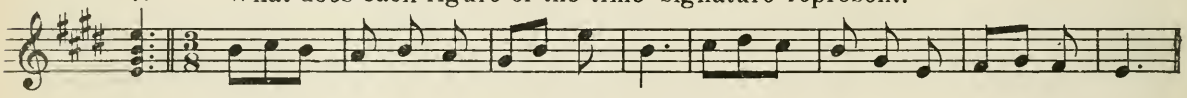
5. Take a full breath, deliberately.



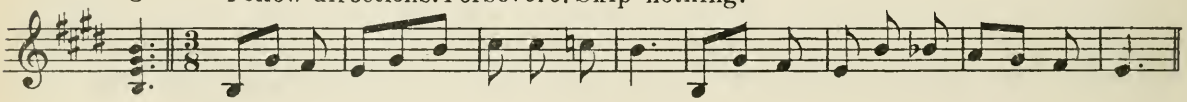
6. F double sharp, sharp-two, syllable ree; the same pitch as G♮.



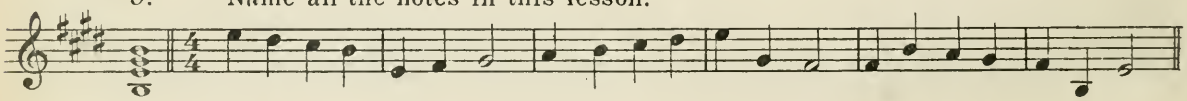
7. What does each figure of the time-signature represent?



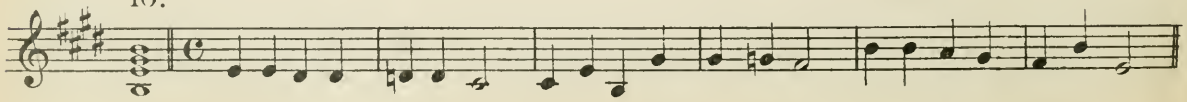
8. Follow directions. Persevere. Skip nothing.

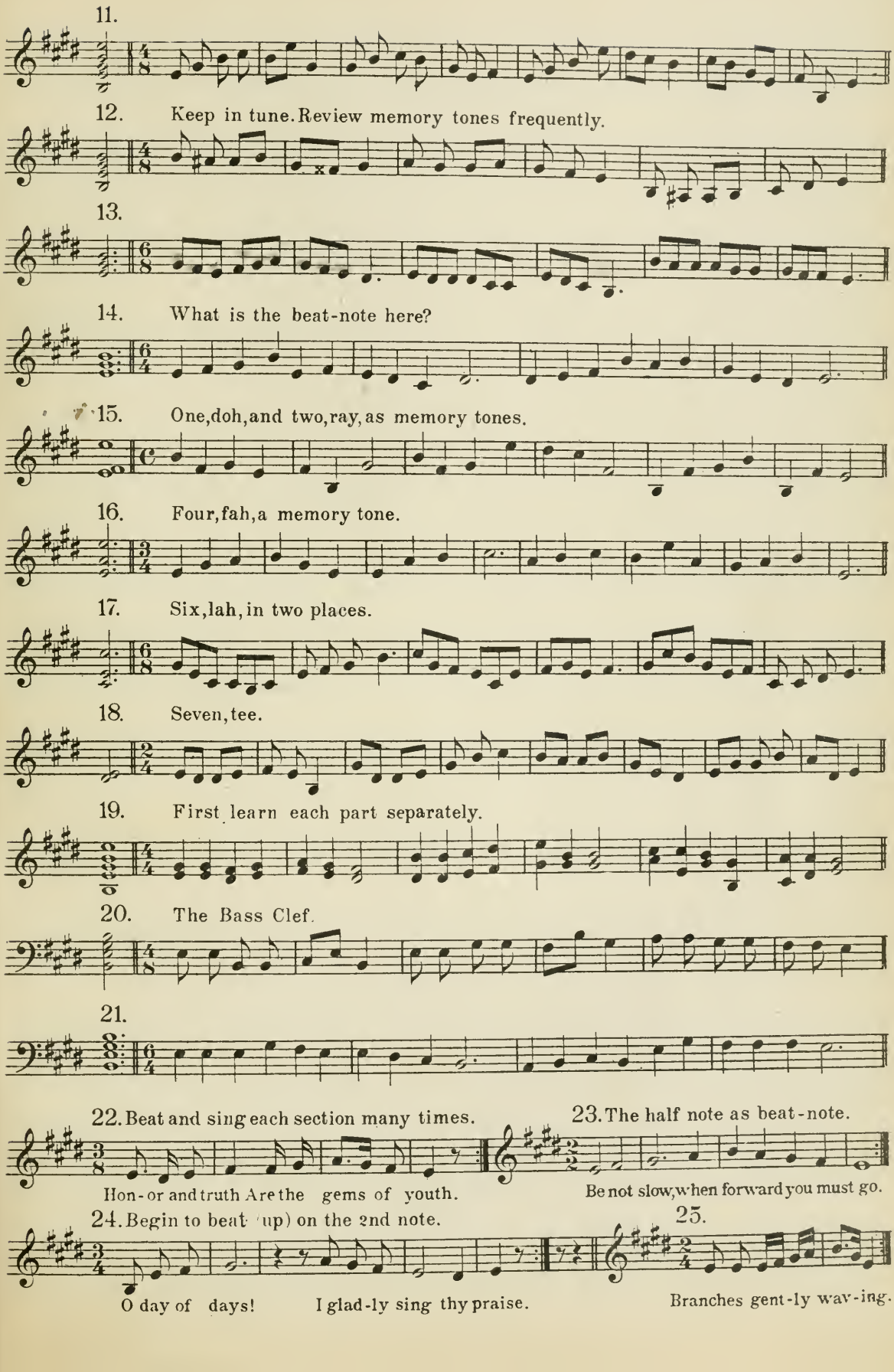


9. Name all the notes in this lesson.

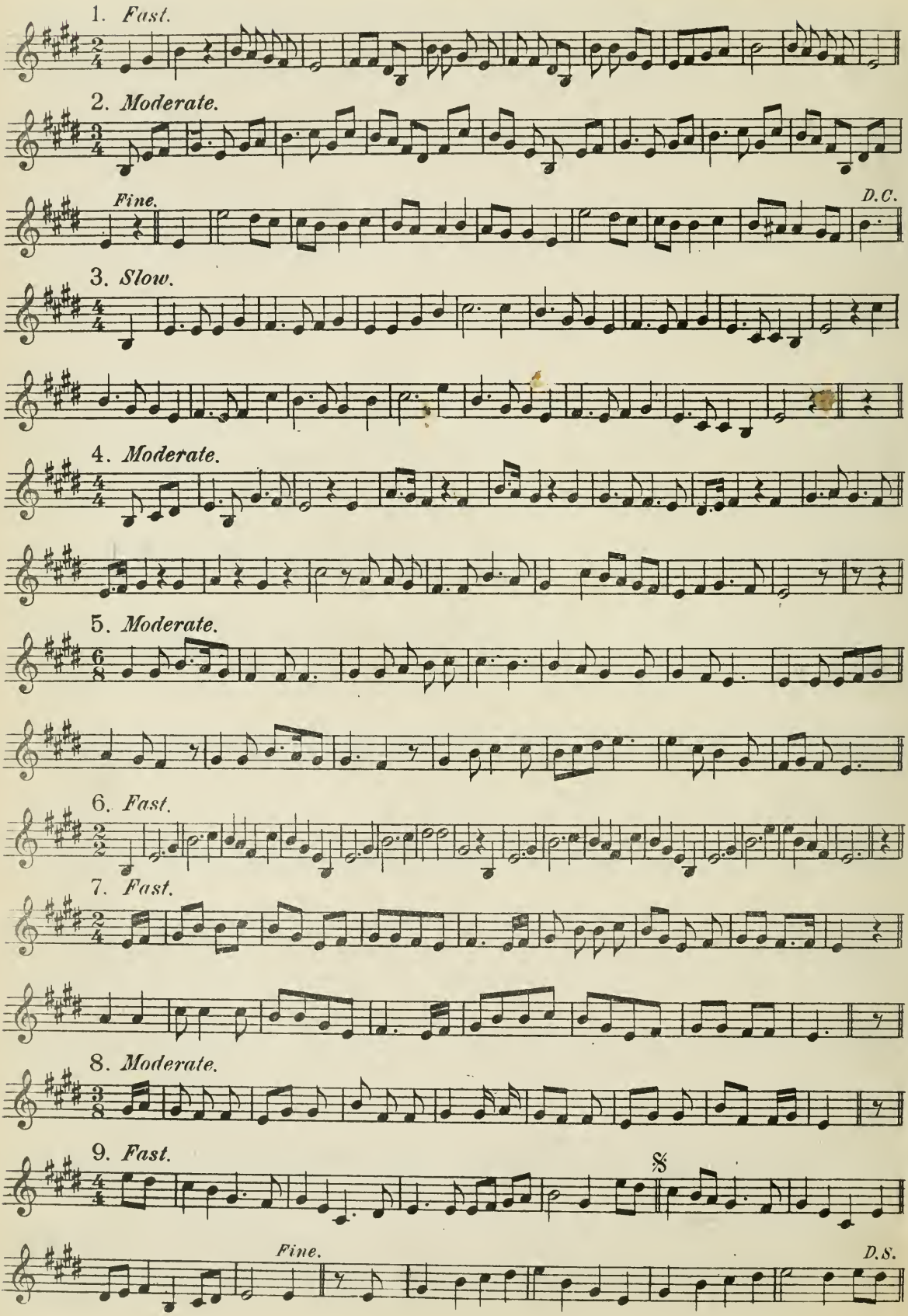


10.



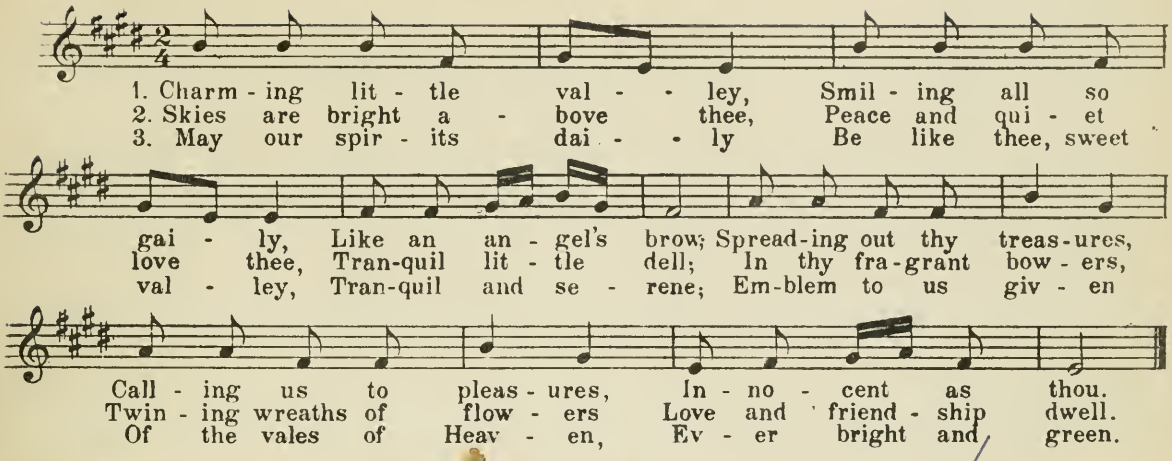

11.
12. Keep in tune. Review memory tones frequently.
13.
14. What is the beat-note here?
15. One, doh, and two, ray, as memory tones.
16. Four, fah, a memory tone.
17. Six, lah, in two places.
18. Seven, tee.
19. First learn each part separately.
20. The Bass Clef.
21.
22. Beat and sing each section many times.
Hon-or and truth Are the gems of youth.
23. The half note as beat-note.
Be not slow, when forward you must go.
24. Begin to beat (up) on the 2nd note.
O day of days! I glad-ly sing thy praise.
25.
Branches gent-ly wav-ing.

Reading Lessons from Popular Melodies.



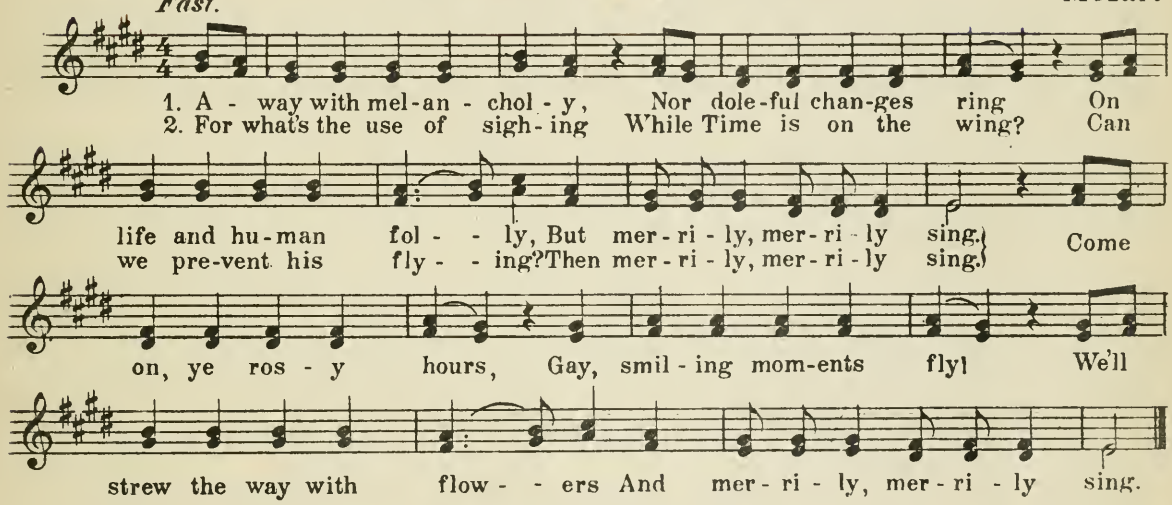
The Valley.

Slow. Nägeli.


1. Charm - ing lit - tle val - - ley, Smil - ing all so
2. Skies are bright a - bove thee, Peace and qui - et
3. May our spir - its dai - - ly Be like thee, sweet
gai - ly, Like an an - gel's brow; Spread-ing out thy treas-ures,
love thee, Tran-quil lit - tle dell; In thy fra-grant bow - ers,
val - ley, Tran-quil and se - rene; Em-blem to us giv - en
Call - ing us to pleas - ures, In - no - cent as thou.
Twin - ing wreaths of flow - ers Love and friend - ship dwell.
Of the vales of Heav - en, Ev - er bright and green.

Away with Melancholy.

Fast. Mozart.

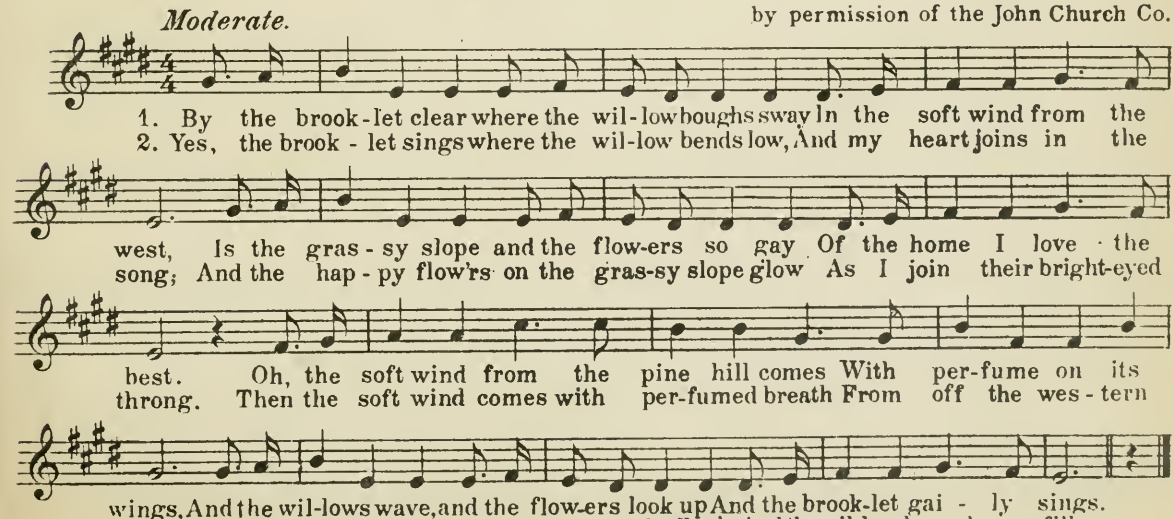

1. A - way with mel-an - chol - y, Nor dole-ful chan-ges ring On
2. For what's the use of sigh-ing While Time is on the wing? Can
life and hu-man fol - - ly, But mer-ri - ly, mer-ri - ly sing,
we pre-vent his fly - - ing? Then mer-ri - ly, mer-ri - ly sing,
Come
on, ye ros - y hours, Gay, smil - ing mom-ents fly! We'll
strew the way with flow - - ers And mer-ri - ly, mer-ri - ly sing.

The Brooklet.

Geo. F. Root.

by permission of the John Church Co.

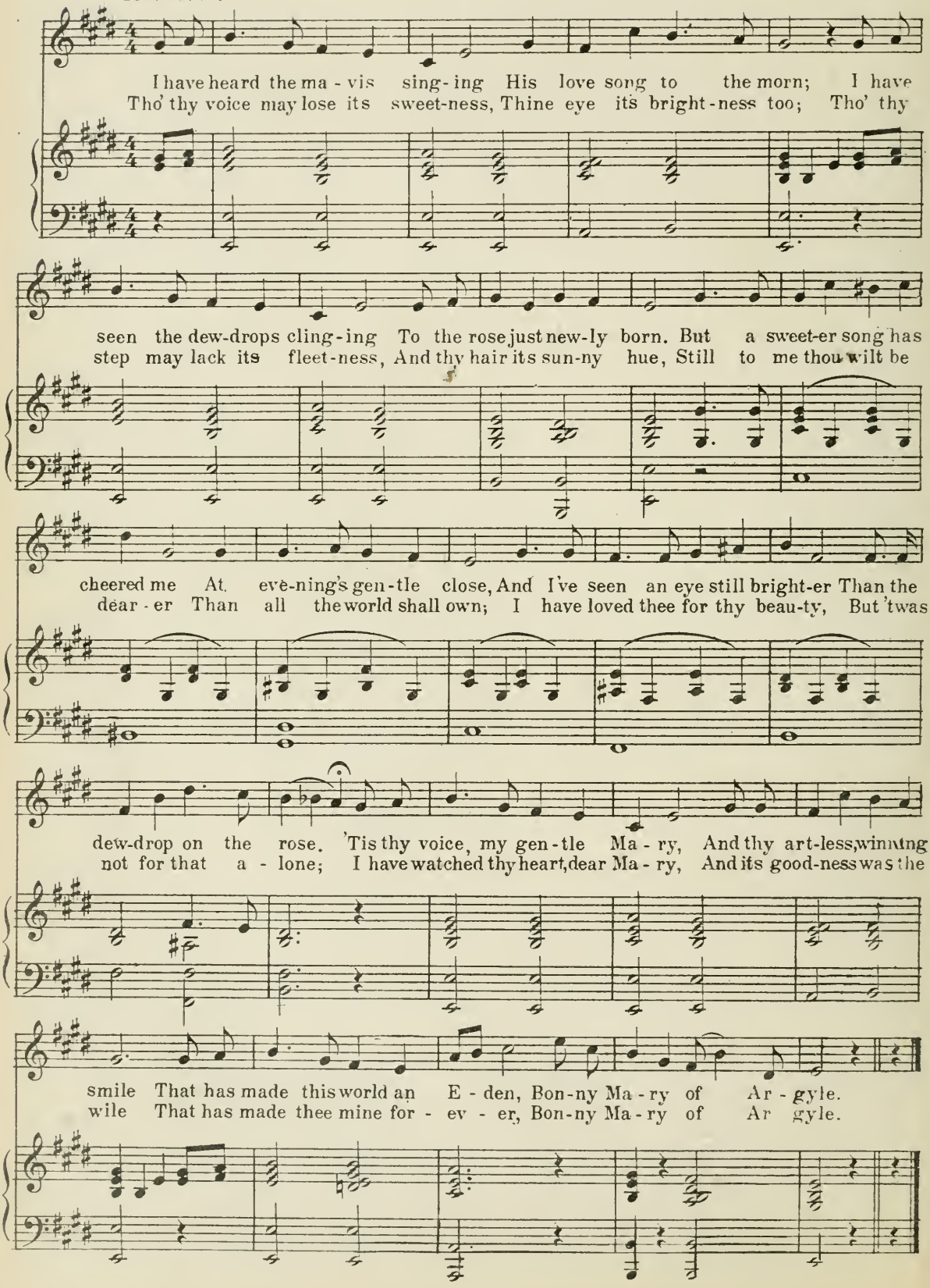
Moderate.


1. By the brook-let clear where the wil-low boughs sway In the soft wind from the
2. Yes, the brook - let sings where the wil-low bends low, And my heart joins in the
west, Is the gras - sy slope and the flow-ers so gay Of the home I love the
song; And the hap - py flow'rs on the gras-sy slope glow As I join their bright-eyed
best. Oh, the soft wind from the pine hill comes With per-fume on its
throng. Then the soft wind comes with per-fumed breath From off the wes - tern
wings, And the wil-lows wave, and the flow-ers look up And the brook-let gai - ly sings.
hills, And it fans my cheek, and it kiss-es the flow'rs, And the wil-low branch-es fills.

Mary of Argyle.

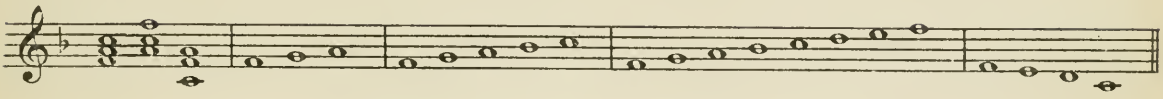
S. Nelson.

Moderate.

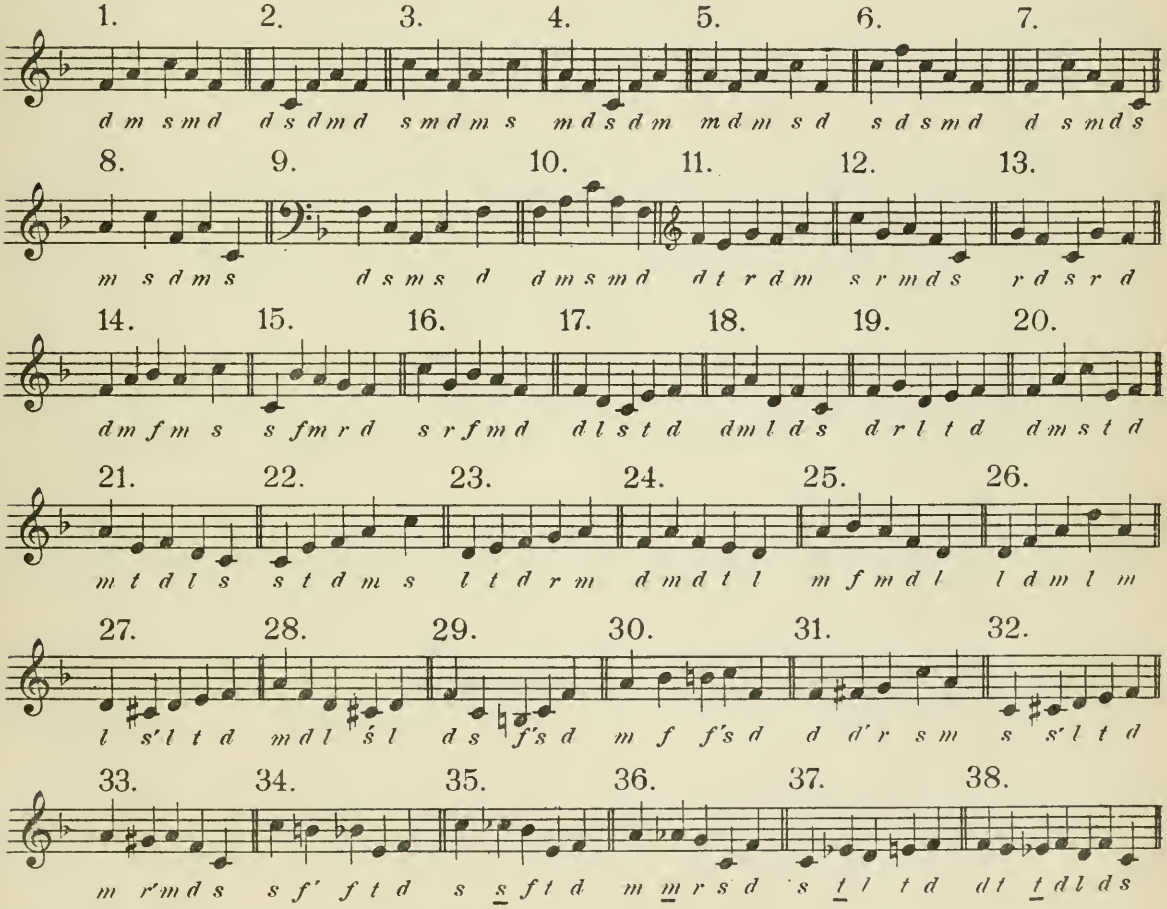

I have heard the ma - vis sing - ing His love song to the morn; I have
Tho' thy voice may lose its sweet-ness, Thine eye its bright-ness too; Tho' thy
seen the dew-drops cling - ing To the rose just new-ly born. But a sweet-er song has
step may lack its fleet-ness, And thy hair its sun-ny hue, Still to me thou wilt be
cheered me At eve-ning's gen-tle close, And I've seen an eye still bright-er Than the
dear - er Than all the world shall own; I have loved thee for thy beau-ty, But 'twas
dew-drop on the rose. 'Tis thy voice, my gen - tle Ma - ry, And thy art-less, winning
not for that a - lone; I have watched thy heart, dear Ma - ry, And its good-ness was the
smile That has made this world an E - den, Bon-ny Ma - ry of Ar - gyle.
wile That has made thee mine for - ev - er, Bon-ny Ma - ry of Ar gyle.

The Key of F.

Practice as before. Learn to write the "picture" from memory in thirty-two seconds.

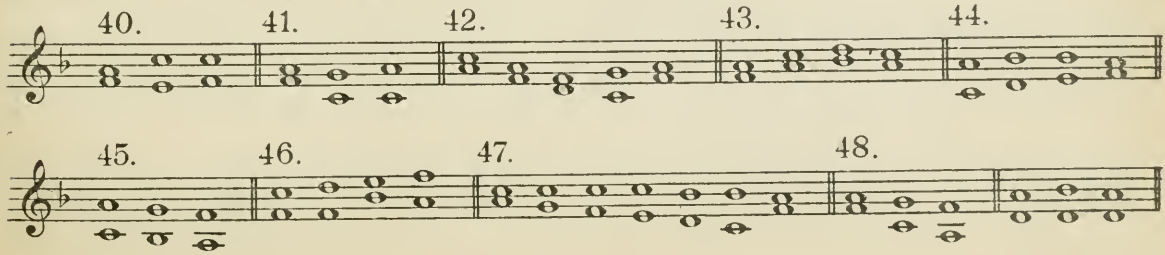


Directions: 1. Play the phrase. (1 to 38) 2. Sing and play; syllables. 3. Sing without instrument; syllables. 4. Sing without instrument; lah or loo. 5. Point or write the lesson.


1. 2. 3. 4. 5. 6. 7.
d m s m d d s d m d s m d m s m d s d m m d m s d s d s m d d s m d s
8. 9. 10. 11. 12. 13.
m s d m s d s m s d d m s m d d t r d m s r m d s r d s r d
14. 15. 16. 17. 18. 19. 20.
d m f m s s f m r d s r f m d d l s t d d m l d s d r l t d d m s t d
21. 22. 23. 24. 25. 26.
m t d l s s t d m s l t d r m d m d t l m f m d l l d m l m
27. 28. 29. 30. 31. 32.
l s' l t d m d l ś l d s f's d m f f's d d d' r s m s s' l t d
33. 34. 35. 36. 37. 38.
m r' m d s s f' f t d s s f t d m m r s d s t l t d d t t d l d s

39. Steps and half-steps, as: D-C♯-D; D-C-D; D-E-D; D-E♭-D.

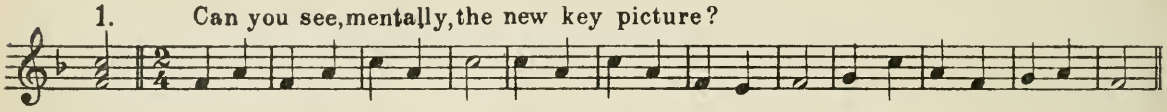
Span these intervals; also practice in duet form each section.



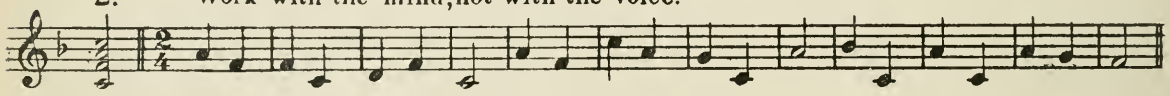
Reading Lessons, Key of F.

Directions: 1. Impress upon the mind the memory tones. 2. Go through the lesson singing only the memory tones. Think the others. Tap for every note. 3. Sing the lesson with the syllables doh, ray, etc. 4. Sing it with lah or loo. 5. Sing the memory tones. Play the others. (Do not both play and sing a note.) 6. Play the memory tones; sing the others. Keep time always. 7. Sing the first note in each measure; play the others. 8. Sing the lesson beating time with the hand. Accent the first note in each measure. 9. Sing the first measure, think the second. Beat and give the omitted measure exact time. Alternate throughout. Again, omit the first, sing the second and so on. 10. Omit the second note in each measure. Beat. 11. Omit certain memory tones. 12. Write or point the lesson.

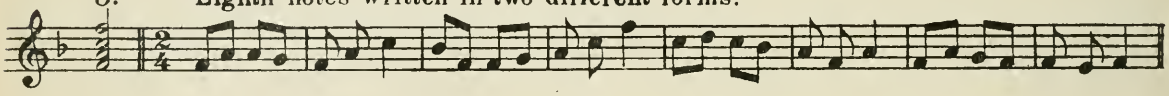
1. Can you see, mentally, the new key picture?



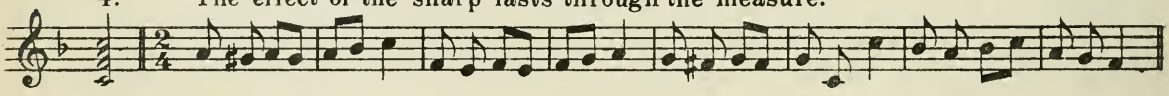
2. Work with the mind, not with the voice.



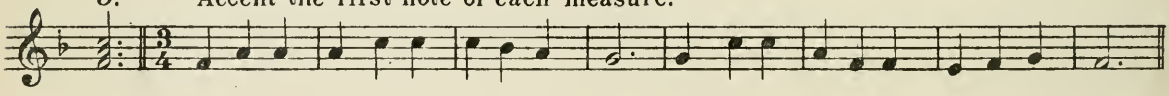
3. Eighth notes written in two different forms.



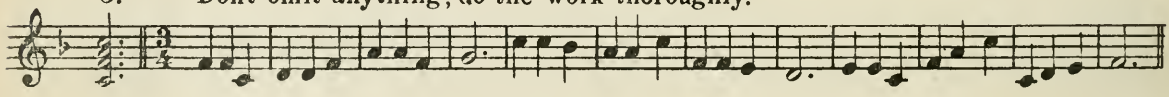
4. The effect of the sharp lasts through the measure.



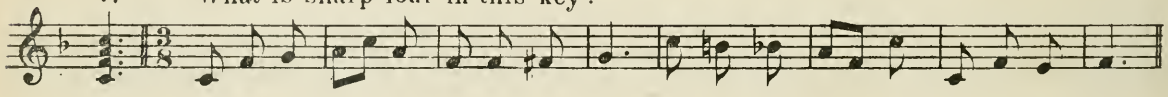
5. Accent the first note of each measure.



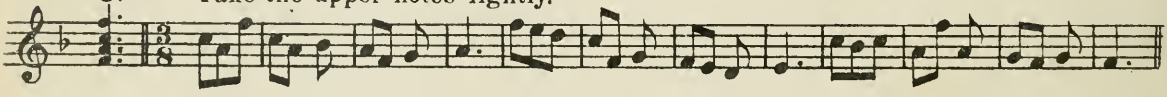
6. Don't omit anything; do the work thoroughly.



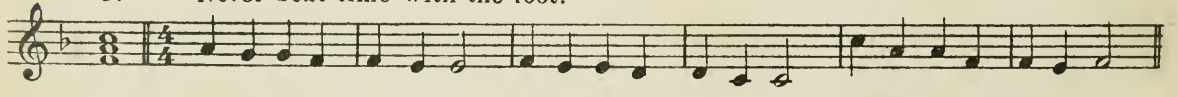
7. What is sharp-four in this key?



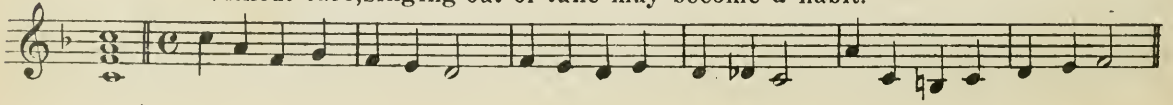
8. Take the upper notes lightly.



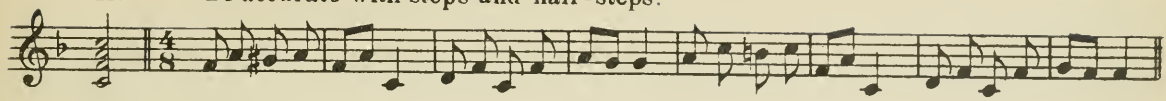
9. Never beat time with the foot.



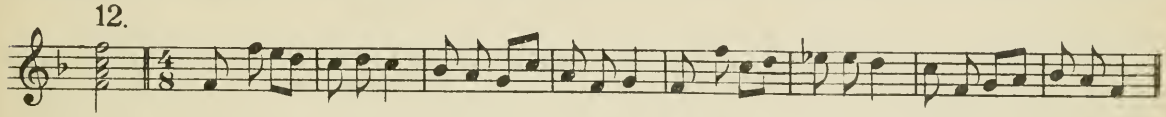
10. Without care, singing out of tune may become a habit.



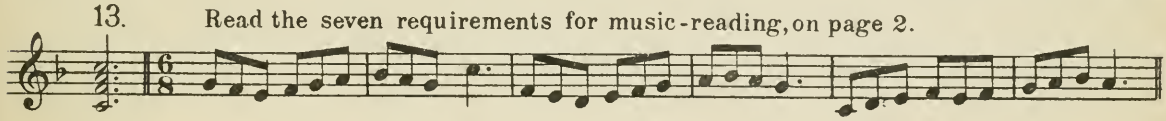
11. Be accurate with steps and half-steps.



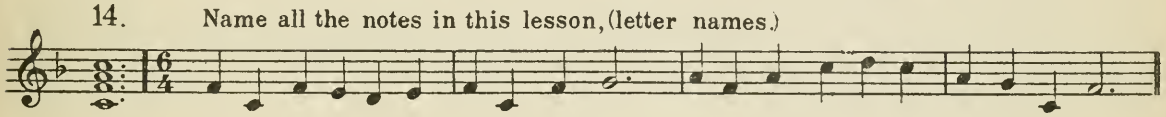
12.



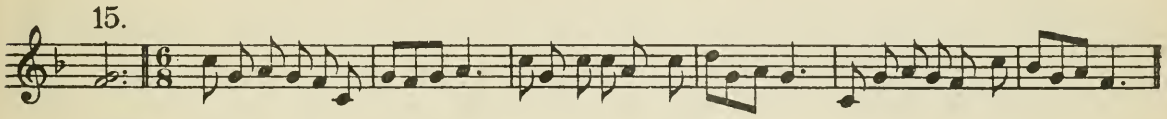
13. Read the seven requirements for music-reading, on page 2.



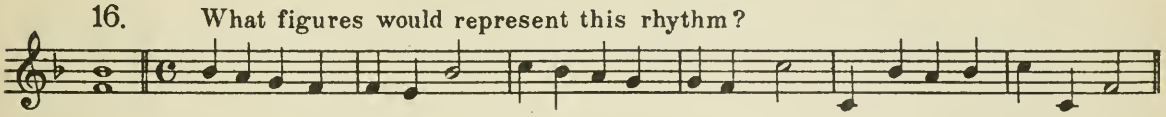
14. Name all the notes in this lesson, (letter names.)



15.



16. What figures would represent this rhythm?



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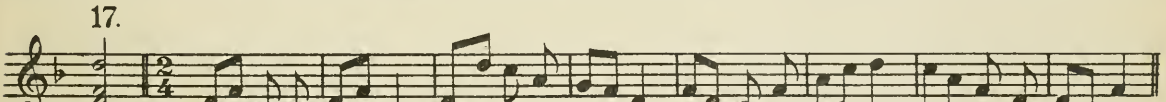
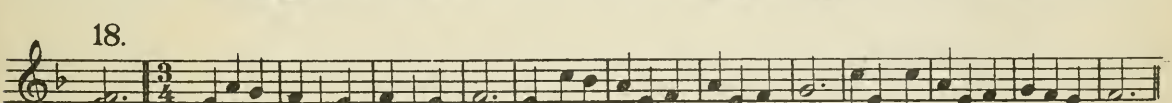
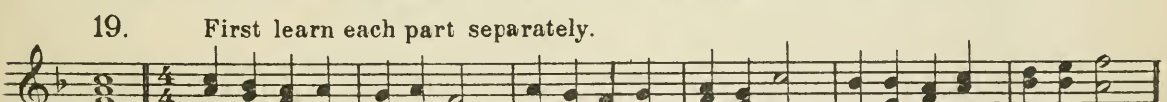

18.

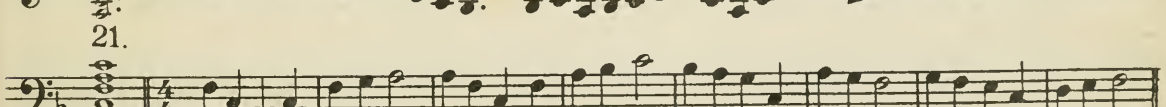


19. First learn each part separately.

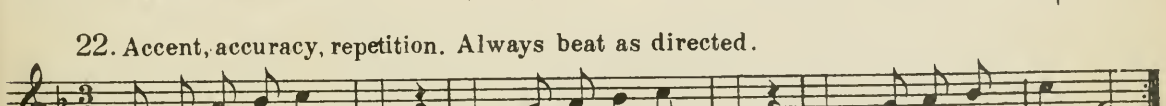


20.

21.

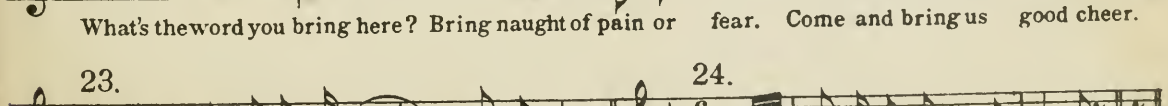


22. Accent, accuracy, repetition. Always beat as directed.



What's the word you bring here? Bring naught of pain or fear. Come and bring us good cheer.

23.

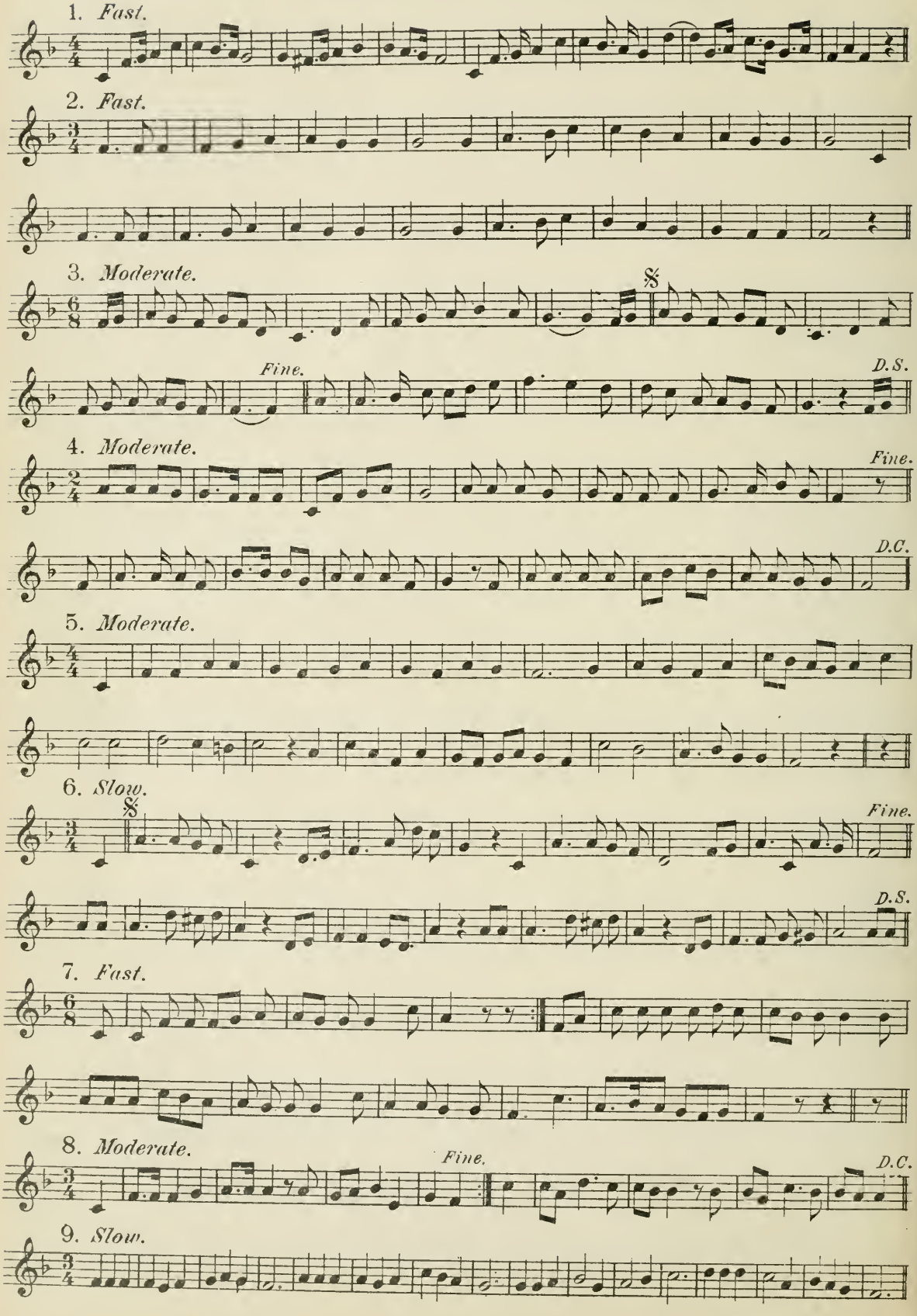


All a-round, below, a-bove, teems with life.

24.

With cour-age and faith press on.

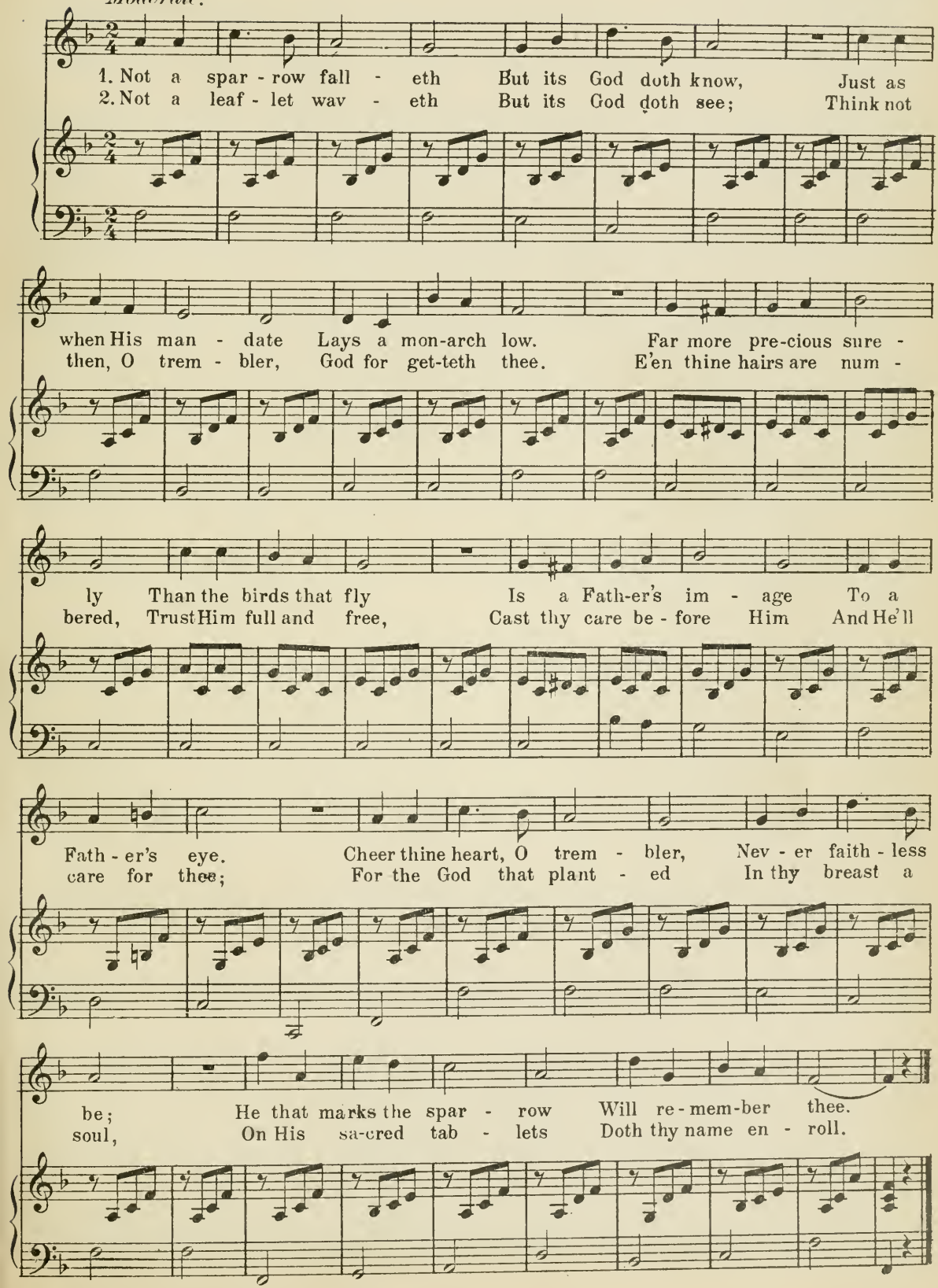
Reading Lessons from Popular Melodies.



Not A Sparrow Falleth.

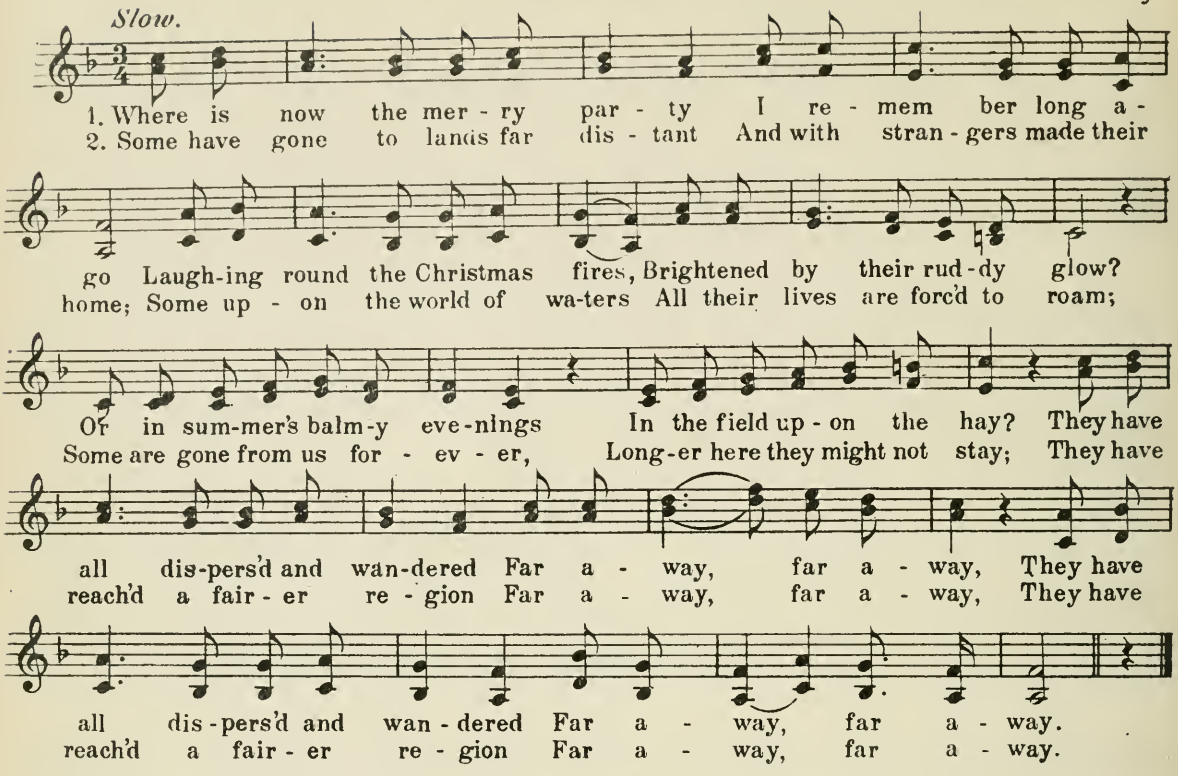
Moderate.

Arr. from Franz Abt.


1. Not a spar - row fall - eth But its God doth know, Just as
2. Not a leaf - let wav - eth But its God doth see; Think not
when His man - date Lays a mon-arch low. Far more pre-cious sure -
then, O trem - bler, God for get-teth thee. E'en thine hairs are num -
ly Than the birds that fly Is a Fath-er's im - age To a
bered, Trust Him full and free, Cast thy care be - fore Him And He'll
Fath - er's eye. Cheer thine heart, O trem - bler, Nev - er faith - less
care for thee; For the God that plant - ed In thy breast a
be; He that marks the spar - row Will re - mem-ber thee.
soul, On His sa-cred tab - lets Doth thy name en - roll.

Far Away.

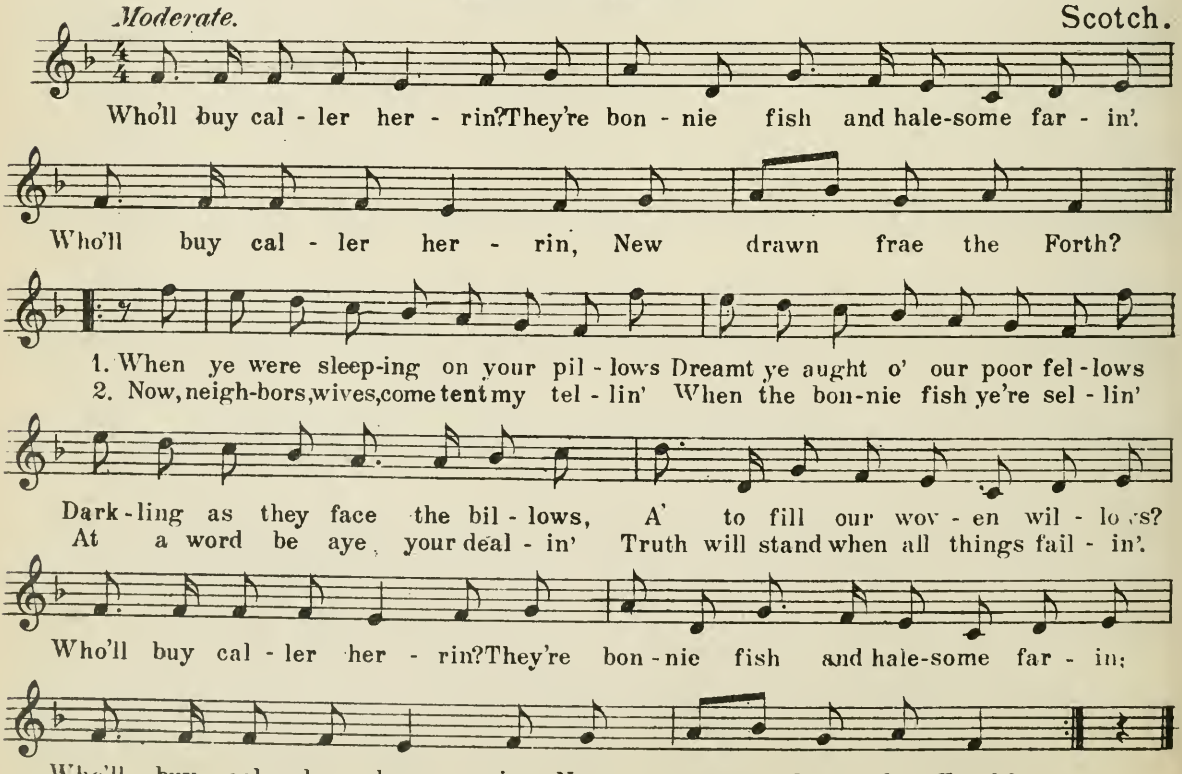
Miss Lindsay.

Slow.

1. Where is now the mer - ry par - ty I re - mem ber long a -
2. Some have gone to lands far dis - tant And with stran - gers made their
go Laugh-ing round the Christmas fires, Brightened by their rud - dy glow?
home; Some up - on the world of wa-ters All their lives are forc'd to roam;
Or in sum-mer's balm-y eve-nings In the field up - on the hay? They have
Some are gone from us for - ev - er, Long-er here they might not stay; They have
all dis-pers'd and wan-dered Far a - way, far a - way, They have
reach'd a fair - er re - gion Far a - way, far a - way, They have
all dis - pers'd and wan - dered Far a - way, far a - way.
reach'd a fair - er re - gion Far a - way, far a - way.

Caller Herrin'.

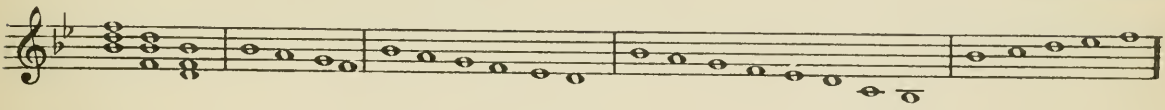
Moderate.

Scotch.

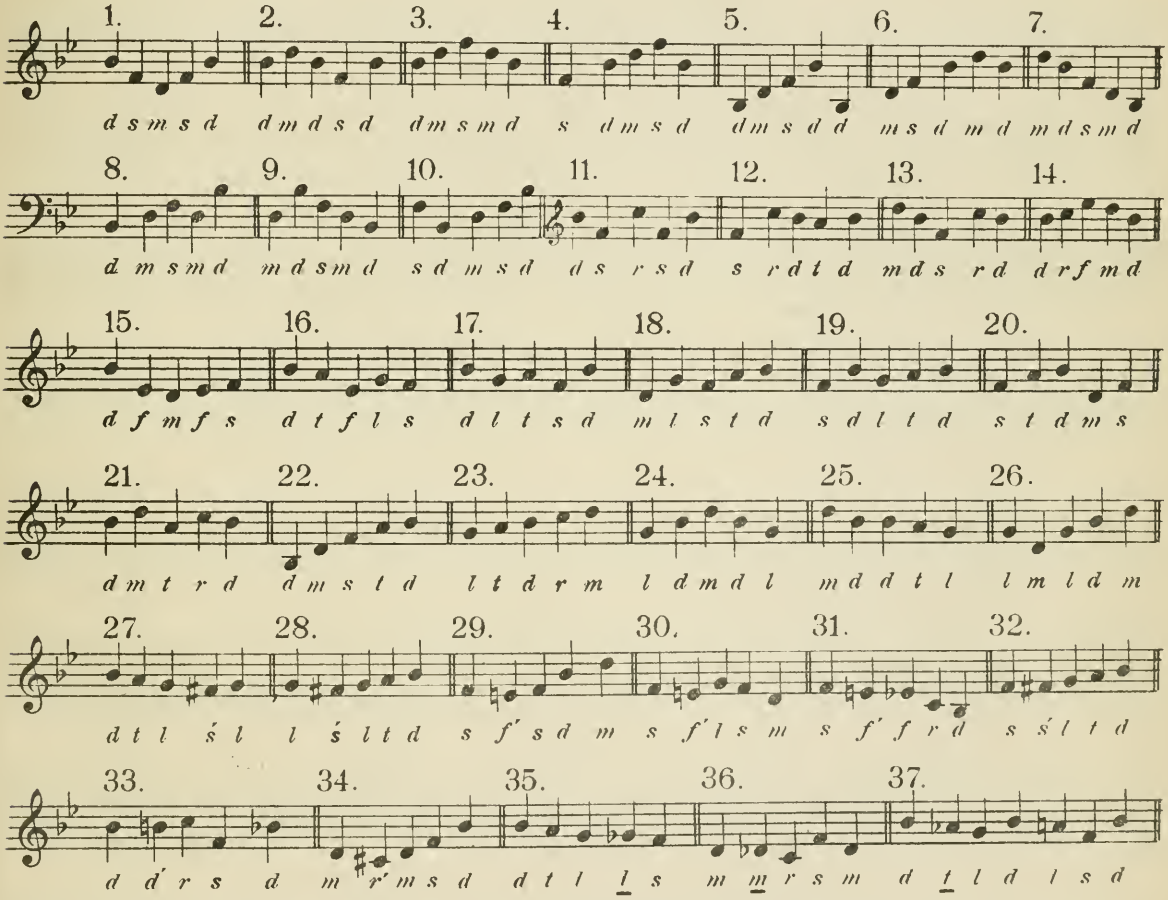

Who'll buy cal - ler her - rin? They're bon - nie fish and hale-some far - in'.
Who'll buy cal - ler her - rin, New drawn frae the Forth?
1. When ye were sleep-ing on your pil - lows Dreamt ye aught o' our poor fel - lows
2. Now, neigh-bors, wives, come tent my tel - lin' When the bon-nie fish ye're sel - lin'
Dark - ling as they face the bil - lows, A' to fill our wov - en wil - lows?
At a word be aye, your deal - in' Truth will stand when all things fail - in'.
Who'll buy cal - ler her - rin? They're bon - nie fish and hale-some far - in;
Who'll buy cal - ler her - rin New drawn frae the Forth?

The Key of B Flat.

Write the "picture" several times every day, until it can be done correctly from memory in 32 seconds.

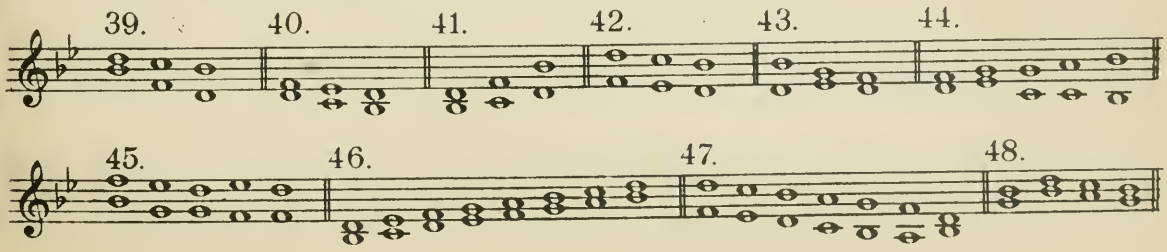


Directions: 1. Play the phrase. 2. Sing and play; syllables. 3. Sing without instrument; syllables. 4. Sing without instrument; lah or loo. 5. Write or point the notes.


1. 2. 3. 4. 5. 6. 7.
d s m s d d m d s d d m s m d s d m s d d m s d d m s d m d m d s m d
8. 9. 10. 11. 12. 13. 14.
d m s m d m d s m d s d m s d d s r s d s r d t d m d s r d d r f m d
15. 16. 17. 18. 19. 20.
d f m f s d t f l s d l t s d m l s t d s d l t d s t d m s
21. 22. 23. 24. 25. 26.
d m t r d d m s t d l t d r m l d m d l m d d t l l m l d m
27. 28. 29. 30. 31. 32.
d t l ś l l ś l t d s f' s d m s f' l s m s f' f r d s ś l t d
33. 34. 35. 36. 37.
d d' r s d m r' m s d d t l l s m m r s m d t l d l s d

38. Steps and half-steps, as: B♭-A♭-B♭; B♭-A-B♭; B♭-C-B♭; B♭-B-B♭.

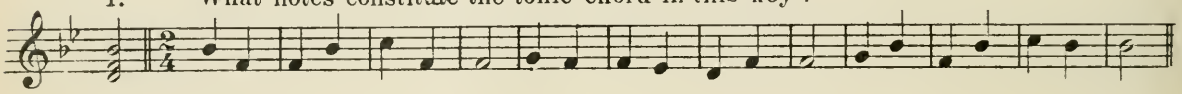
Span the intervals, (doh, ray, etc.) and practice in duet form, (lah or loo.)



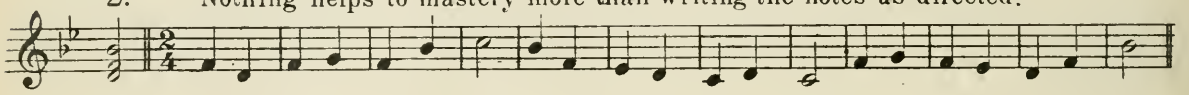
Reading Lessons, Key of B-Flat.

Directions: 1. Impress upon the mind the memory tones. 2. Go through the lesson singing only the memory tones. Tap for every note. 3. Sing the lesson with syllables doh, ray etc. 4. Sing it with lah or loo. 5. Sing the memory tones; play the others. (Do not both play and sing a note.) 6. Play the memory tones; sing the others. Keep time always. 7. Sing the first note in each measure; play the others. 8. Sing the lesson beating time with the hand. Accent the first note in each measure. 9. Sing the first measure, think the second. Beat and give the omitted measure exact time. Alternate throughout. Again, omit the first, sing the second and so on. 10. Omit the second note in each measure. Beat. 11. Omit certain memory tones. 12. Write or point the lesson.

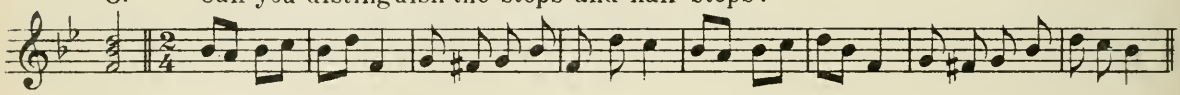
1. What notes constitute the tonic chord in this key?



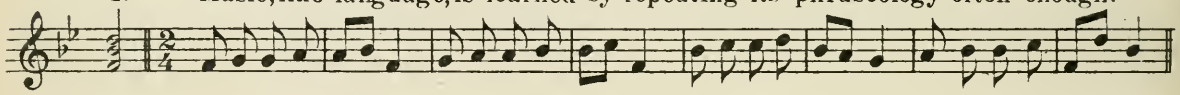
2. Nothing helps to mastery more than writing the notes as directed.



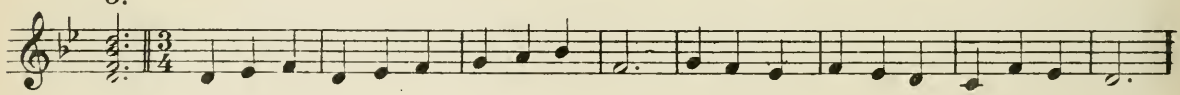
3. Can you distinguish the steps and half-steps?



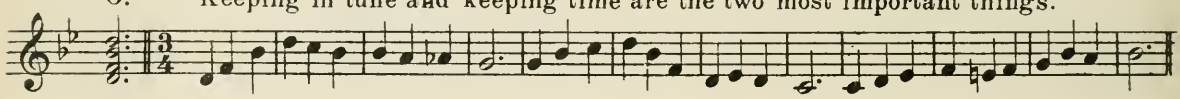
4. Music, like language, is learned by repeating its phraseology often enough.



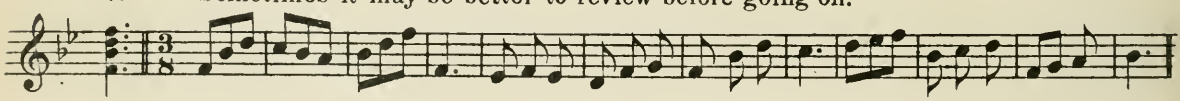
5.



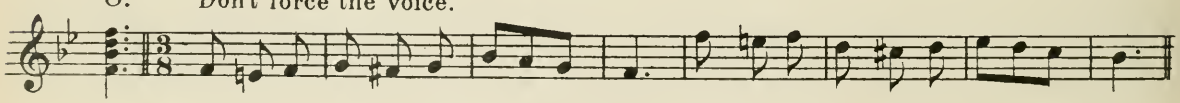
6. Keeping in tune and keeping time are the two most important things.



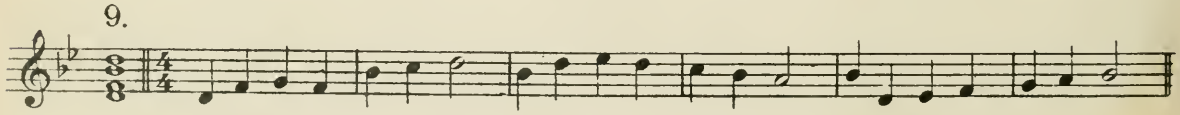
7. Sometimes it may be better to review before going on.



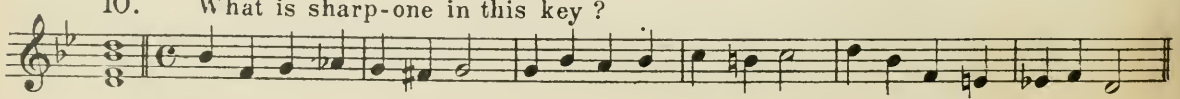
8. Don't force the voice.



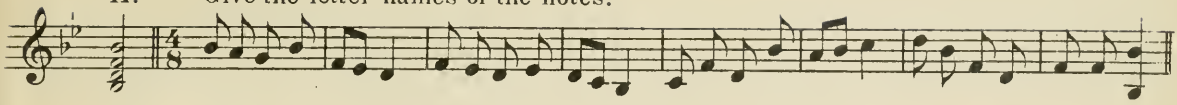
9.



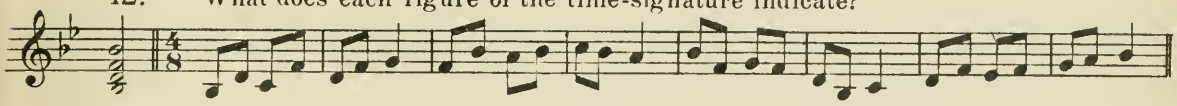
10. What is sharp-one in this key?



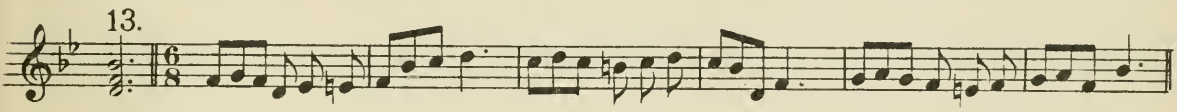
11. Give the letter names of the notes.



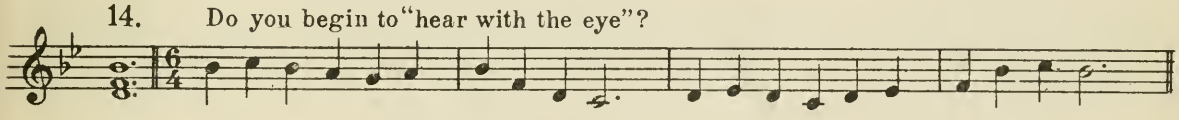
12. What does each figure of the time-signature indicate?



13.



14. Do you begin to "hear with the eye"?



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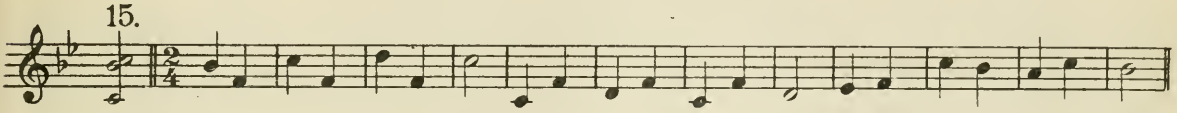

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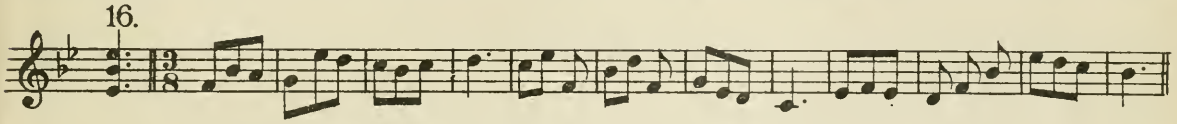
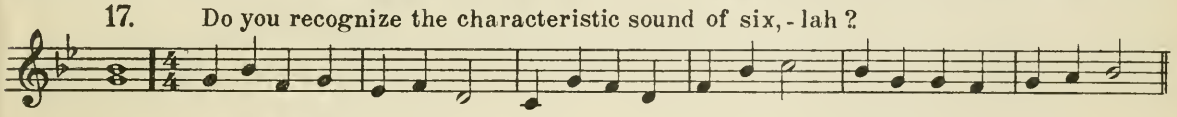


17. Do you recognize the characteristic sound of six,-lah?



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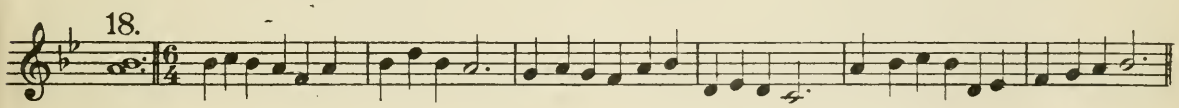

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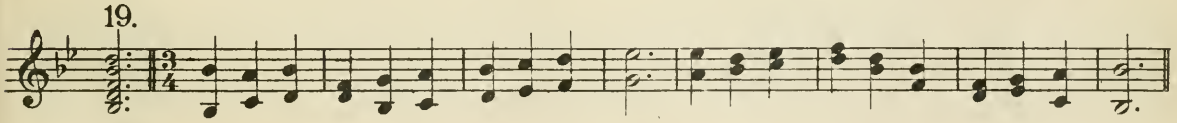

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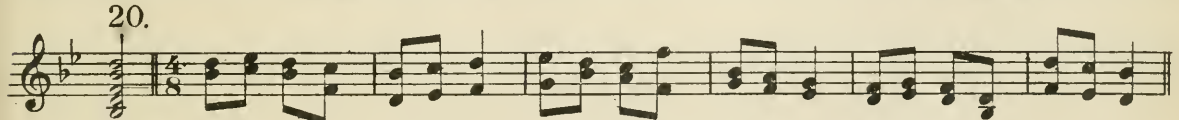

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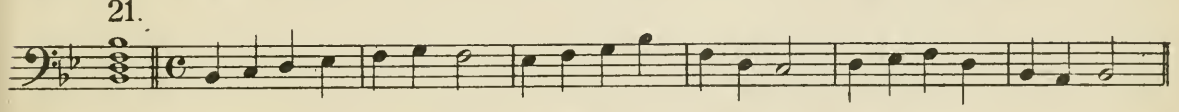
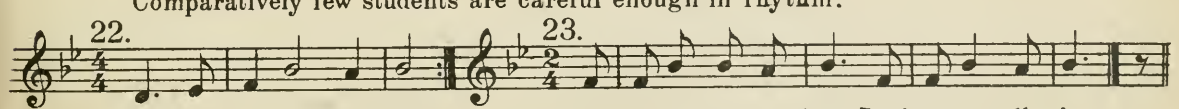


Comparatively few students are careful enough in rhythm.

22.

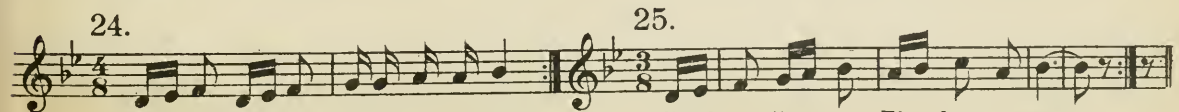


Right will tri-umph at last.

23.

Tho' it be work or play, Be hap-py all day

24.

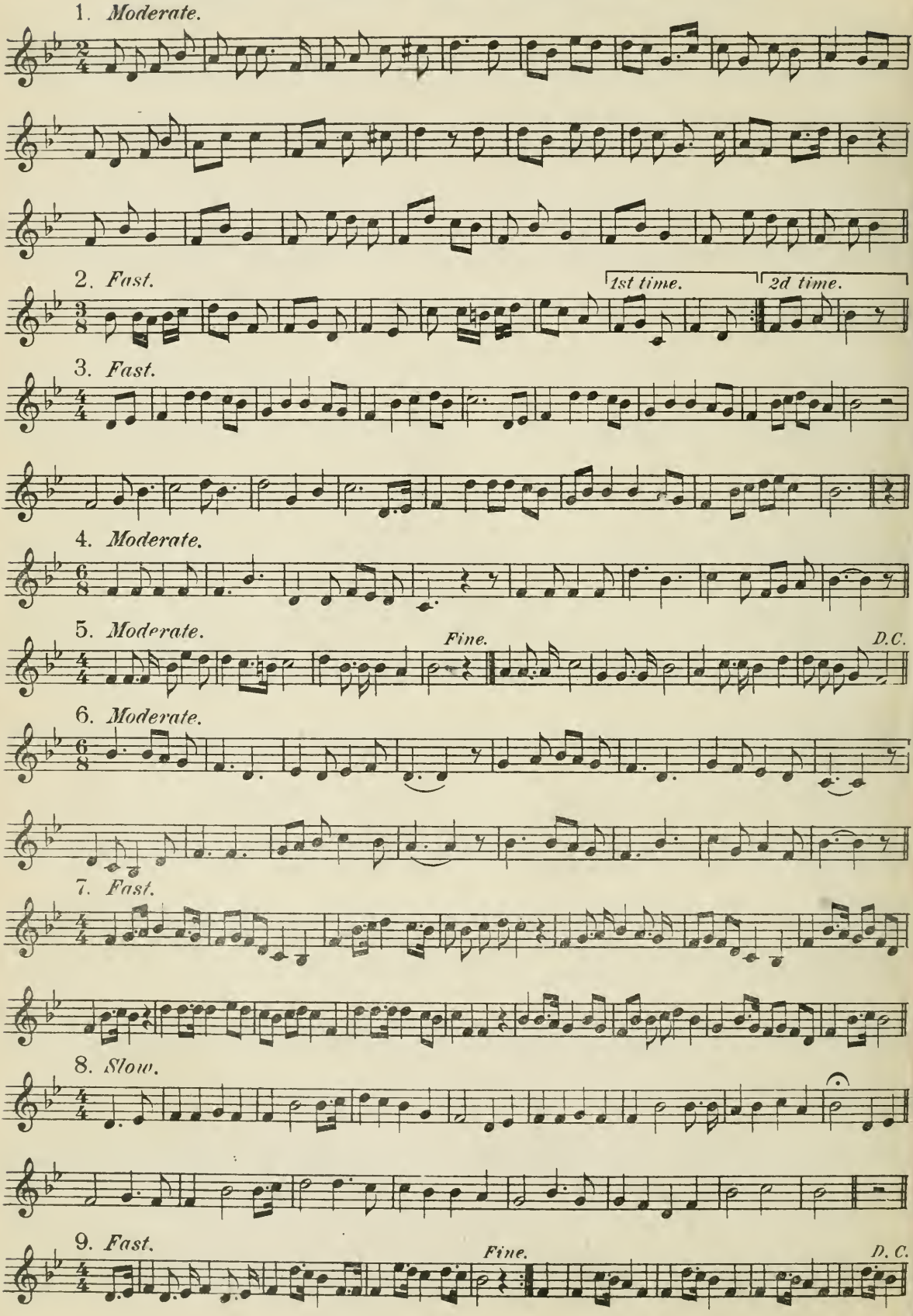


Hap-py birdling on the wav-ing bough.

25.

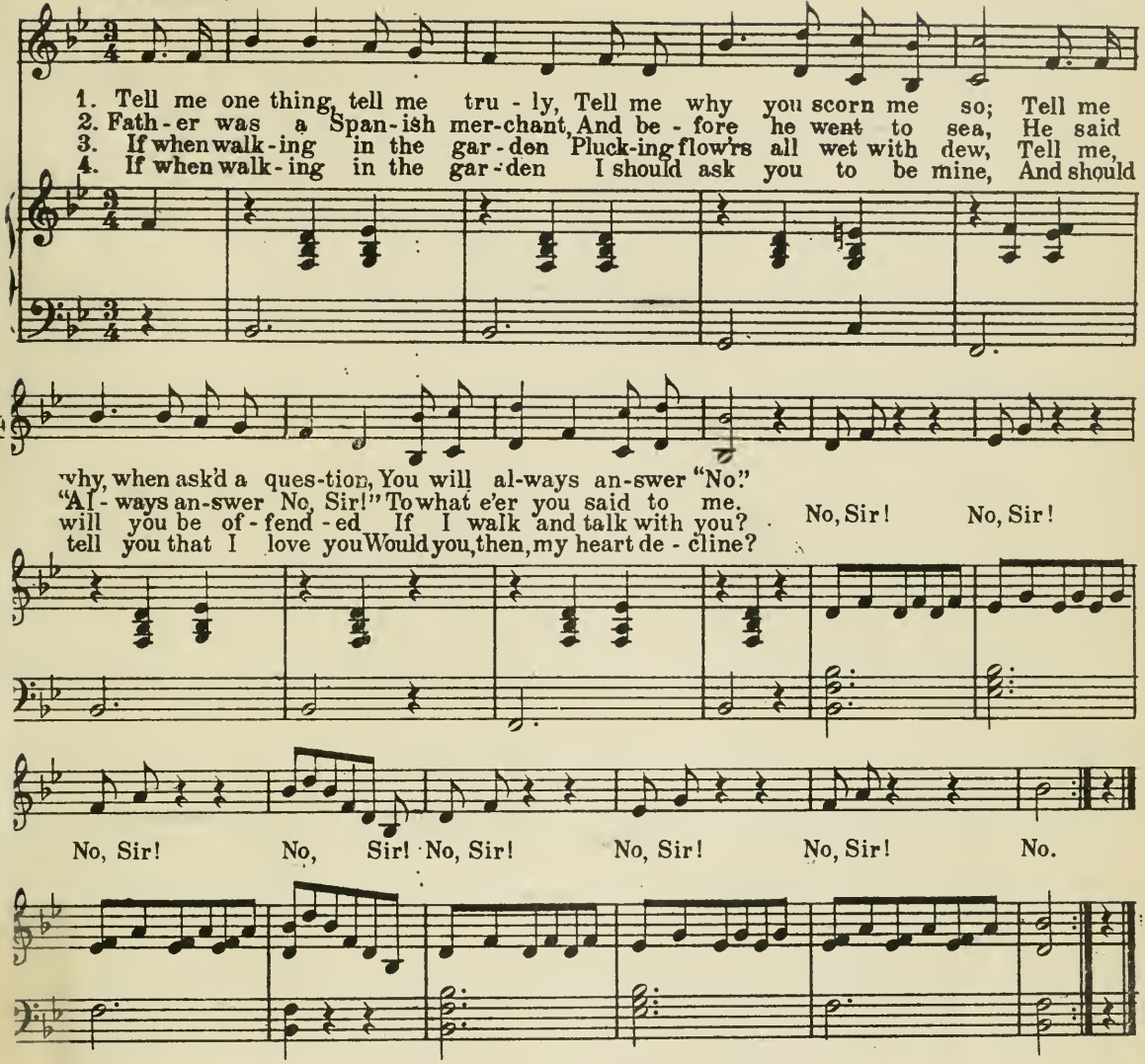
Fly, bird-ling gay, Fly, far a-way.

Reading Lessons from Popular Melodies.



No, Sir!

Moderate. Wakefield.

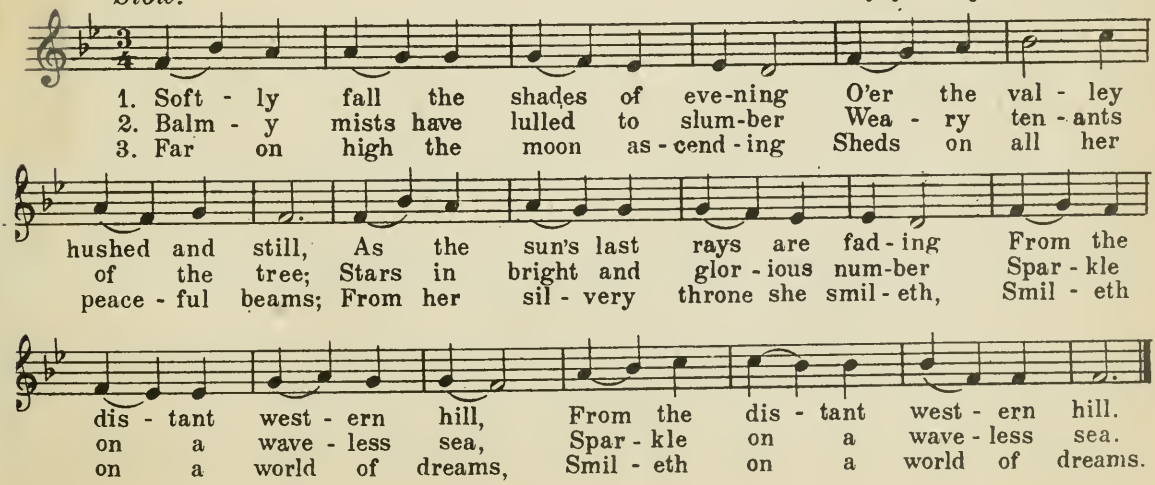

1. Tell me one thing, tell me tru - ly, Tell me why you scorn me so; Tell me
2. Fath - er was a Span - ish mer - chant, And be - fore he went to sea, He said
3. If when walk - ing in the gar - den Pluck - ing flow'rs all wet with dew, Tell me,
4. If when walk - ing in the gar - den I should ask you to be mine, And should
why, when ask'd a ques - tion, You will al - ways an - swer "No."
"Al - ways an - swer No, Sir!" To what e'er you said to me.
will you be of - fend - ed If I walk and talk with you?
tell you that I love you Would you, then, my heart de - cline?
No, Sir! No, Sir!
No, Sir! No, Sir! No, Sir! No, Sir! No, Sir! No.

Softly Fall The Shades.

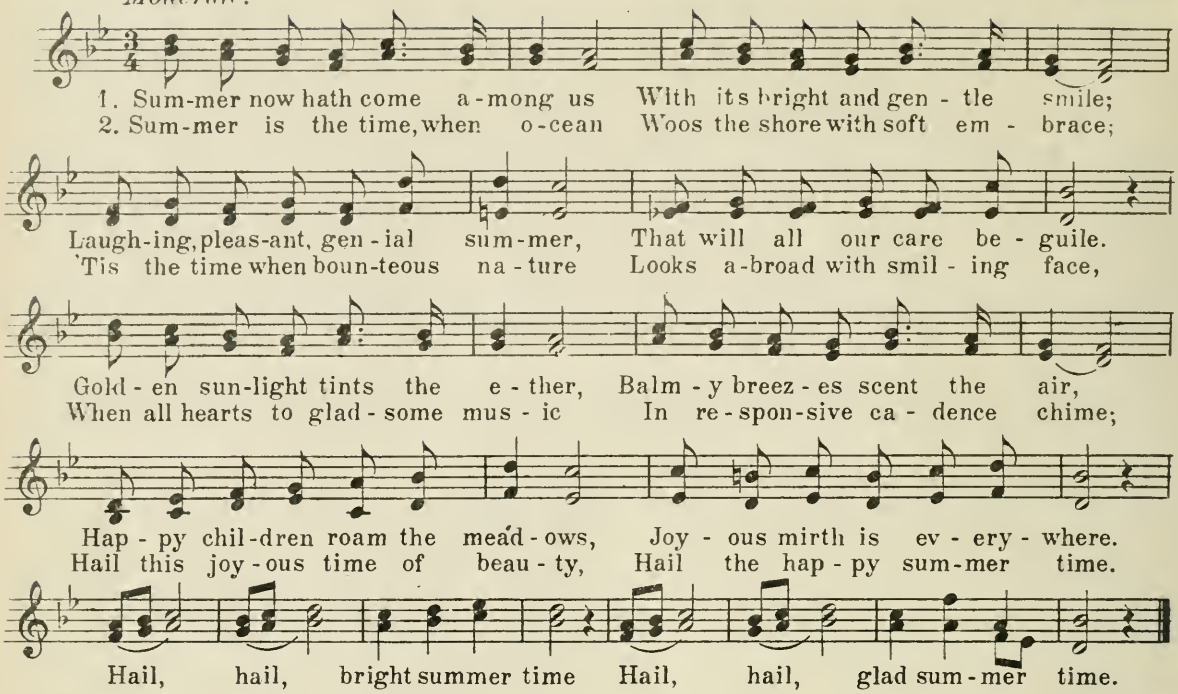
Geo. F. Root.

from "The Model Organ Method" by per. of John Church Co.

Slow.


1. Soft - ly fall the shades of eve - ning O'er the val - ley
2. Balm - y mists have lulled to slum - ber Wea - ry ten - ants
3. Far on high the moon as - cend - ing Sheds on all her
hushed and still, As the sun's last rays are fad - ing From the
of the tree; Stars in bright and glor - ious num - ber Spar - kle
peace - ful beams; From her sil - very throne she smil - eth, Smil - eth
dis - tant west - ern hill, From the dis - tant west - ern hill.
on a wave - less sea, Spar - kle on a wave - less sea.
on a world of dreams, Smil - eth on a world of dreams.

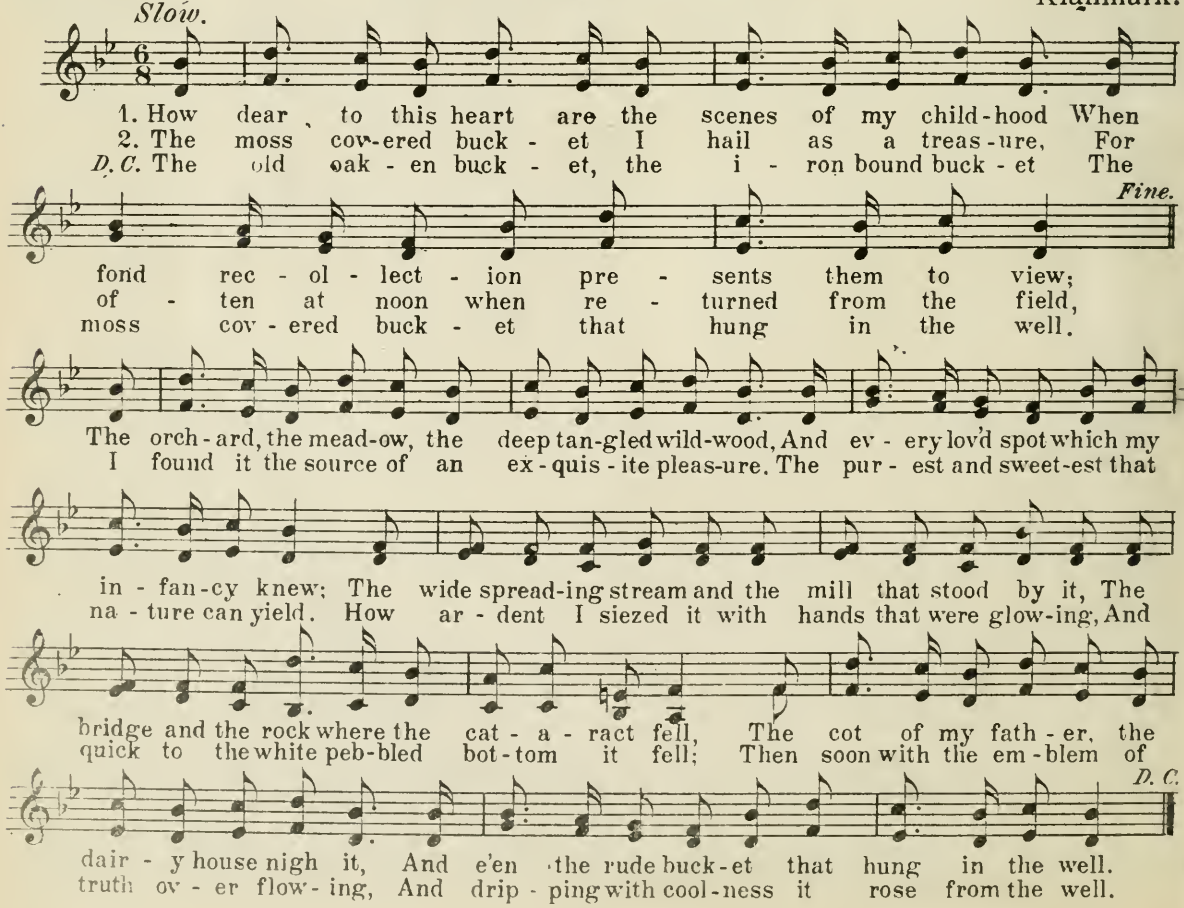
Summer.

Moderate. Pinsuti.

1. Sum-mer now hath come a-mong us With its bright and gen-tle smile;
2. Sum-mer is the time, when o-cean Woos the shore with soft em-brace;
Laugh-ing, pleas-ant, gen-ial sum-mer, That will all our care be-guile.
'Tis the time when boun-teous na-ture Looks a-broad with smil-ing face,
Gold-en sun-light tints the e-ther, Balm-y breez-es scent the air,
When all hearts to glad-some mus-ic In re-spon-sive ca-dence chime;
Hap-py chil-dren roam the mead-ows, Joy-ous mirth is ev-ery-where.
Hail this joy-ous time of beau-ty, Hail the hap-py sum-mer time.
Hail, hail, bright summer time Hail, hail, glad sum-mer time.

The Old Oaken Bucket.

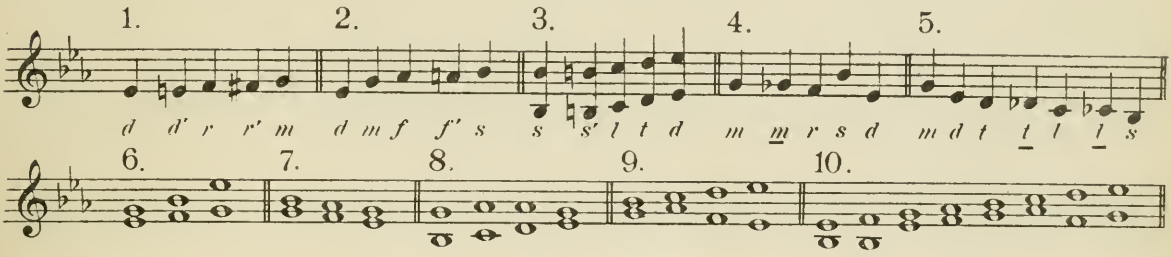
S. Woodworth. Kiallmark.

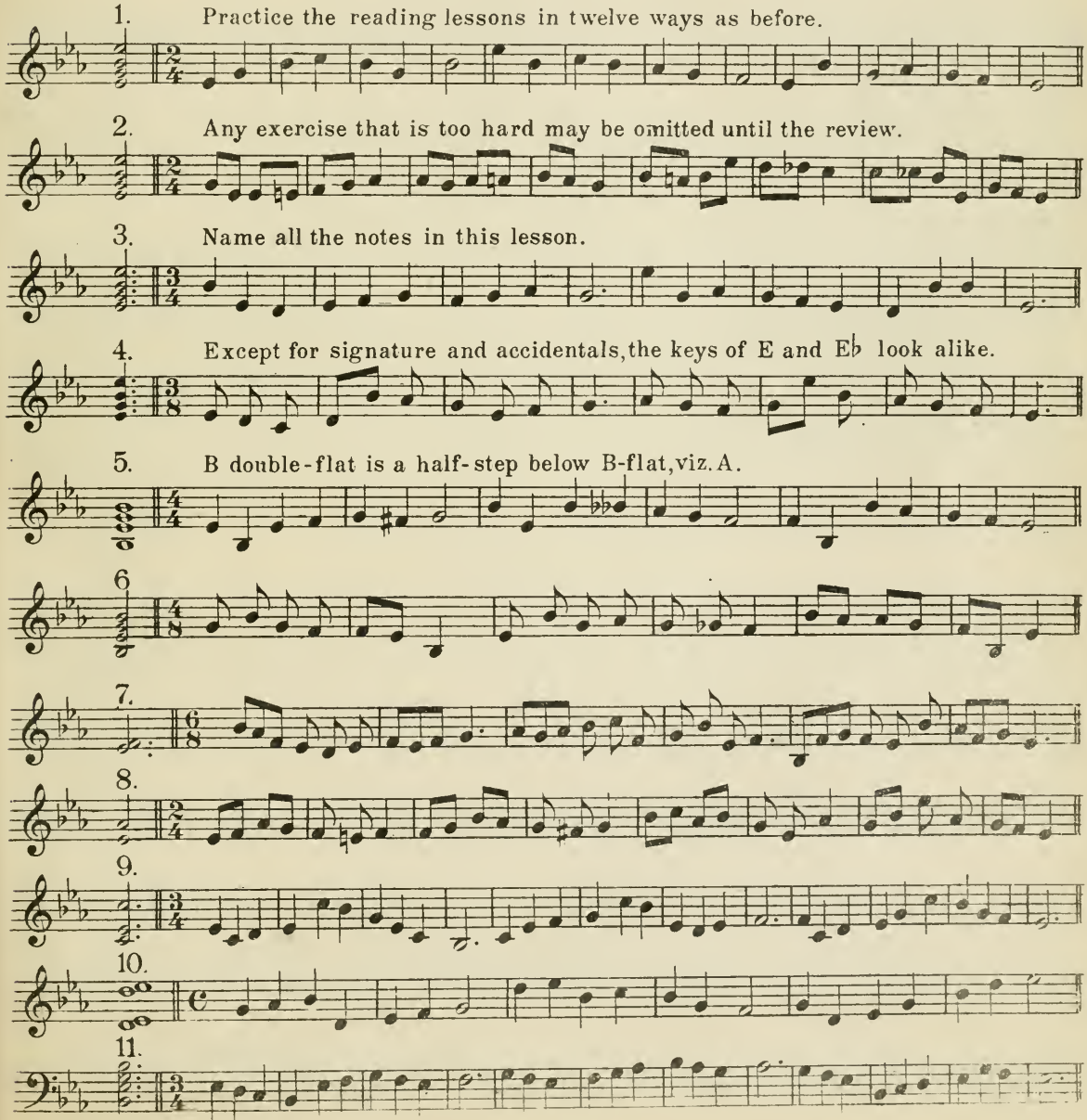
Slow.


1. How dear to this heart are the scenes of my child-hood When
2. The moss cov-ered buck-et I hail as a treas-ure, For
D. C. The old oak-en buck-et, the i-ron bound buck-et The
Fine.
fond rec-ol-lect-ion pre-sents them to view;
of-ten at noon when re-turned from the field,
moss cov-ered buck-et that hung in the well.
The orch-ard, the mead-ow, the deep tan-gled wild-wood, And ev-ery lov'd spot which my
I found it the source of an ex-quis-ite pleas-ure. The pur-est and sweet-est that
in-fan-cy knew; The wide spread-ing stream and the mill that stood by it, The
na-ture can yield. How ar-dent I siezed it with hands that were glow-ing, And
bridge and the rock where the cat-a-ract fell, The cot of my fath-er, the
quick to the white peb-bled bot-tom it fell; Then soon with the em-blem of
D. C.
dair-y house nigh it, And e'en the rude buck-et that hung in the well.
truth ov-er flow-ing, And drip-ping with cool-ness it rose from the well.

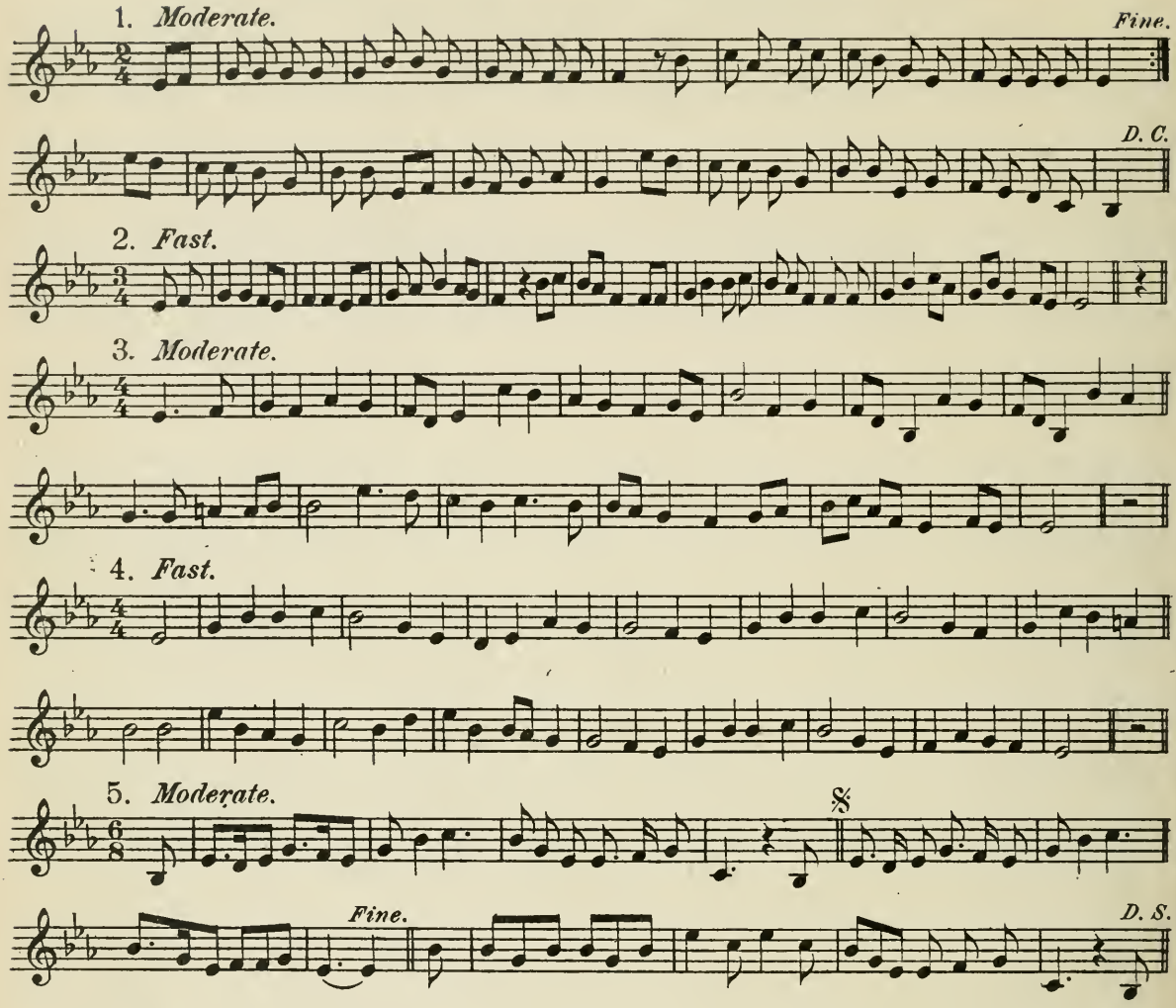
The Key of E-Flat.

Directions: Play and sing the scale of E-flat and name the tones. Write the "picture" of the key as found on page 33, but with three flats in the signature (B♭, E♭, A♭) instead of four sharps. Review phrases 1 to 28, page 33, playing and singing them in the key of E-flat. Practice the following as heretofore directed.



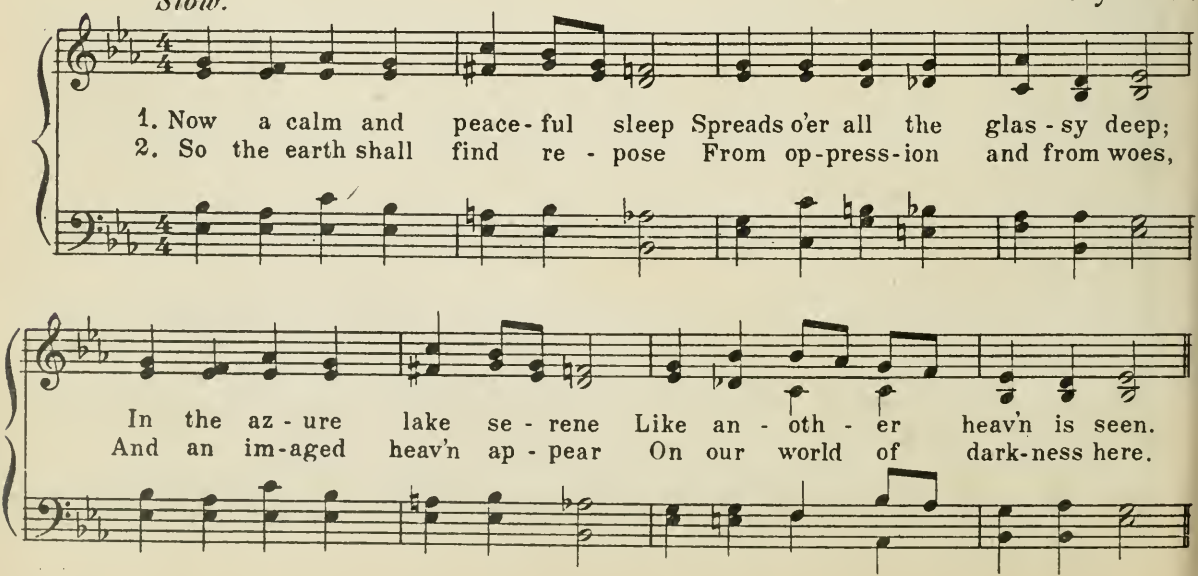

1. Practice the reading lessons in twelve ways as before.
2. Any exercise that is too hard may be omitted until the review.
3. Name all the notes in this lesson.
4. Except for signature and accidentals, the keys of E and E♭ look alike.
5. B double-flat is a half-step below B-flat, viz. A.
6
7.
8.
9.
10.
11.

Reading Lessons from Popular Melodies.



The Mirrored Image.

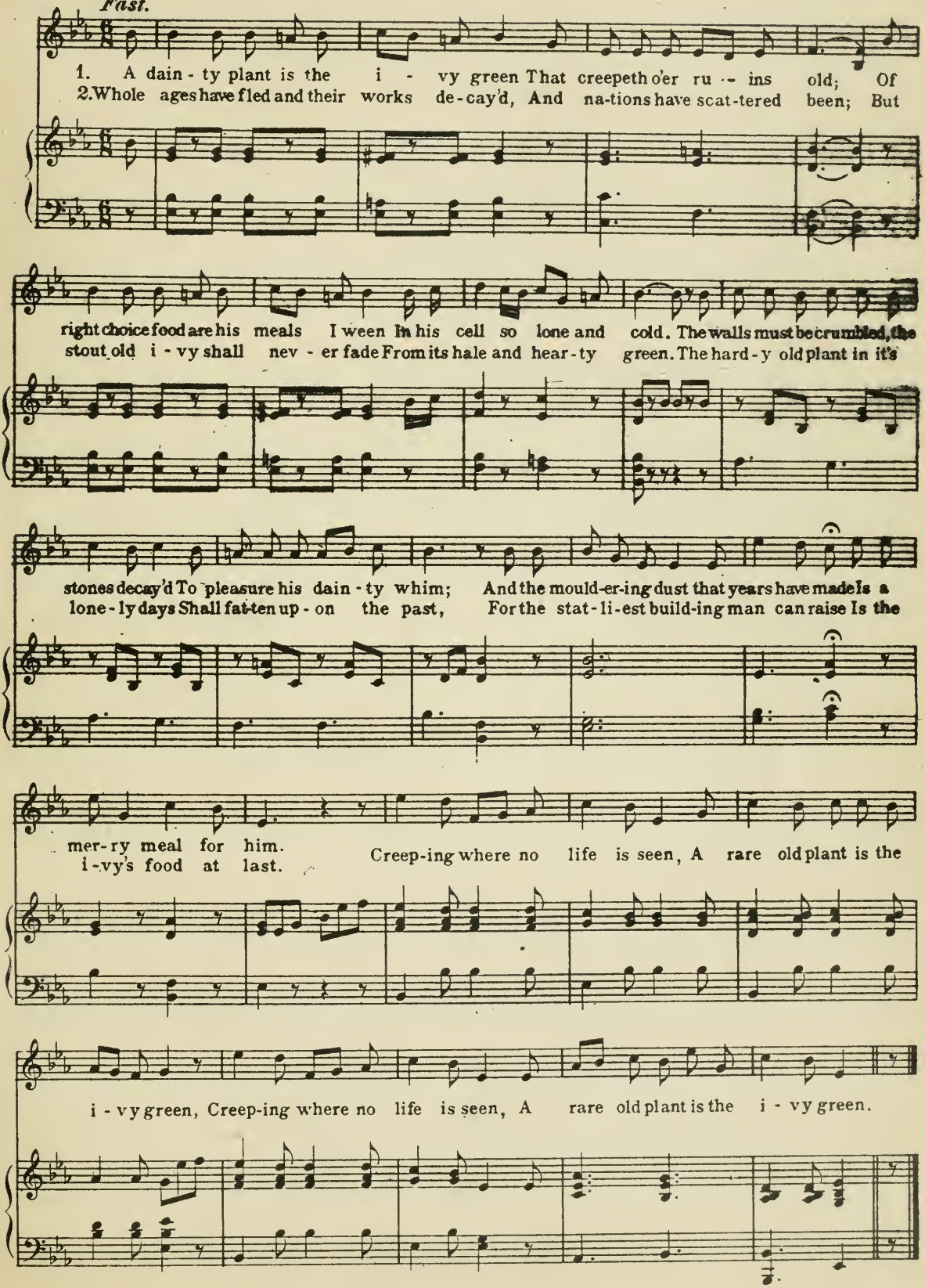
"Seymour".


Slow.
1. Now a calm and peace-ful sleep Spreads o'er all the glas-sy deep;
2. So the earth shall find re-pose From op-press-ion and from woes,
In the az-ure lake se-rene Like an-oth-er heav'n is seen.
And an im-aged heav'n ap-pear On our world of dark-ness here.

The Ivy Green.

Chas. Dickens. H. Russell.

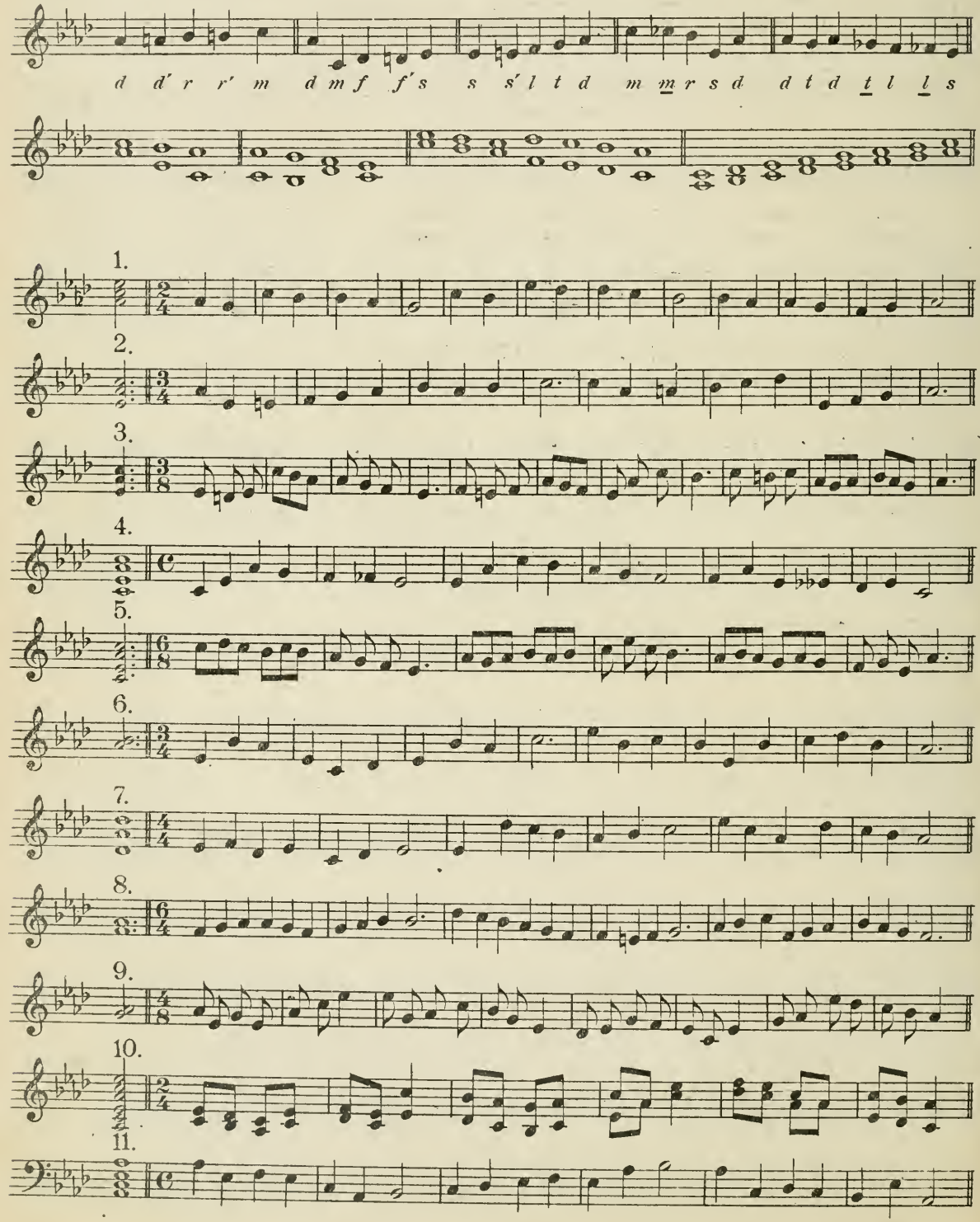
Fast.

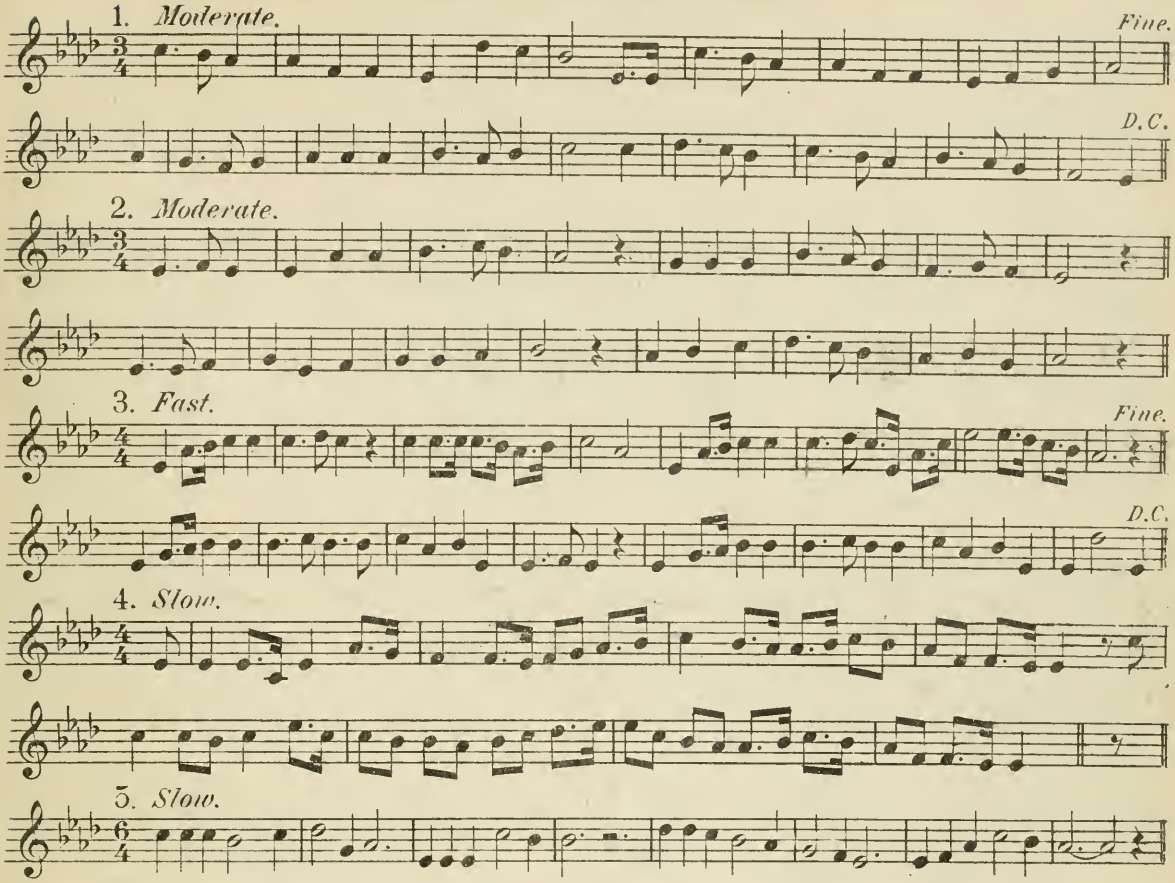

1. A dain - ty plant is the i - vy green That creepeth o'er ru - ins old; Of
2. Whole ages have fled and their works de - cay'd, And na-tions have scat-tered been; But
right choice food are his meals I ween In his cell so lone and cold. The walls must be crumbled, the
stout old i - vy shall nev - er fade From its hale and hear-ty green. The hard - y old plant in it's
stones decay'd To pleasure his dain - ty whim; And the mould-er-ing dust that years have made Is a
lone - ly days Shall fat-ten up - on the past, For the stat - li - est build-ing man can raise Is the
mer-ry meal for him.
i-vy's food at last.
Creep-ing where no life is seen, A rare old plant is the
i - vy green, Creep-ing where no life is seen, A rare old plant is the i - vy green.

The Key of A-Flat.

Directions: Play and sing the scale of A-flat and name the tones. Write the "picture" of the key as found on page 27, but with four flats (B♭ E♭ A♭ D♭) instead of three sharps. Review phrases 1 to 22 on page 27, playing and singing them in the key of A-flat.

Practice the following as heretofore directed.

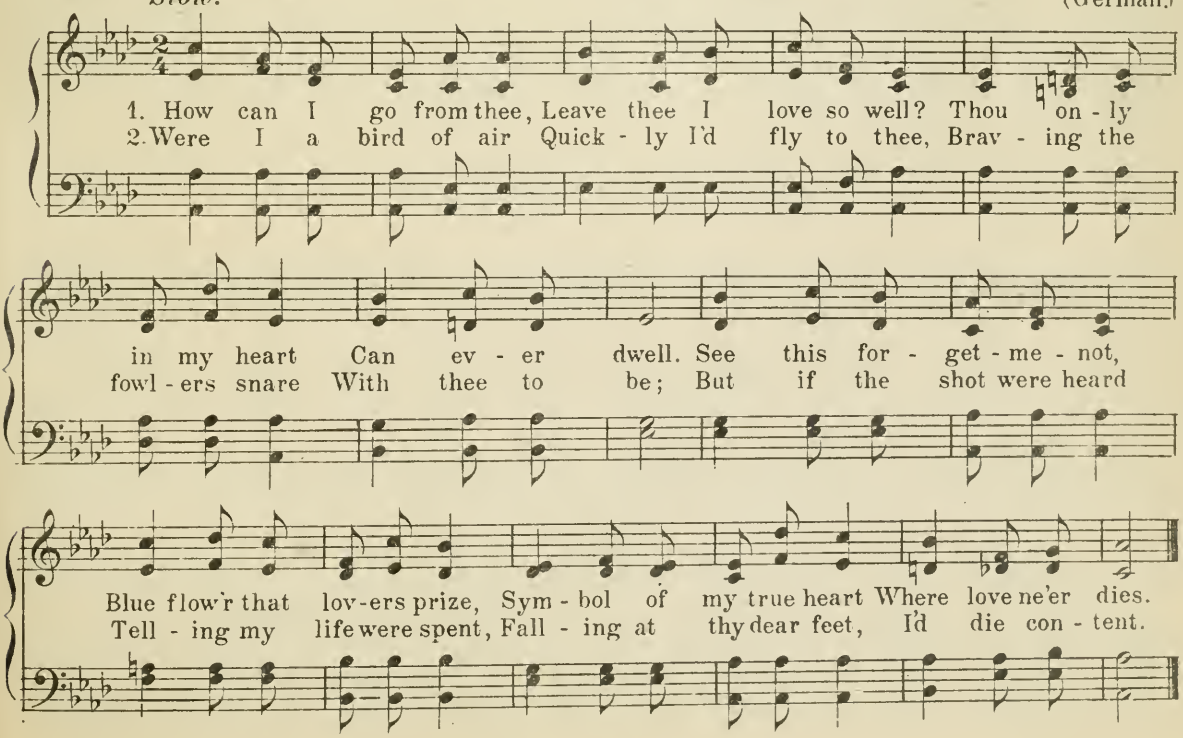




F. W. R.

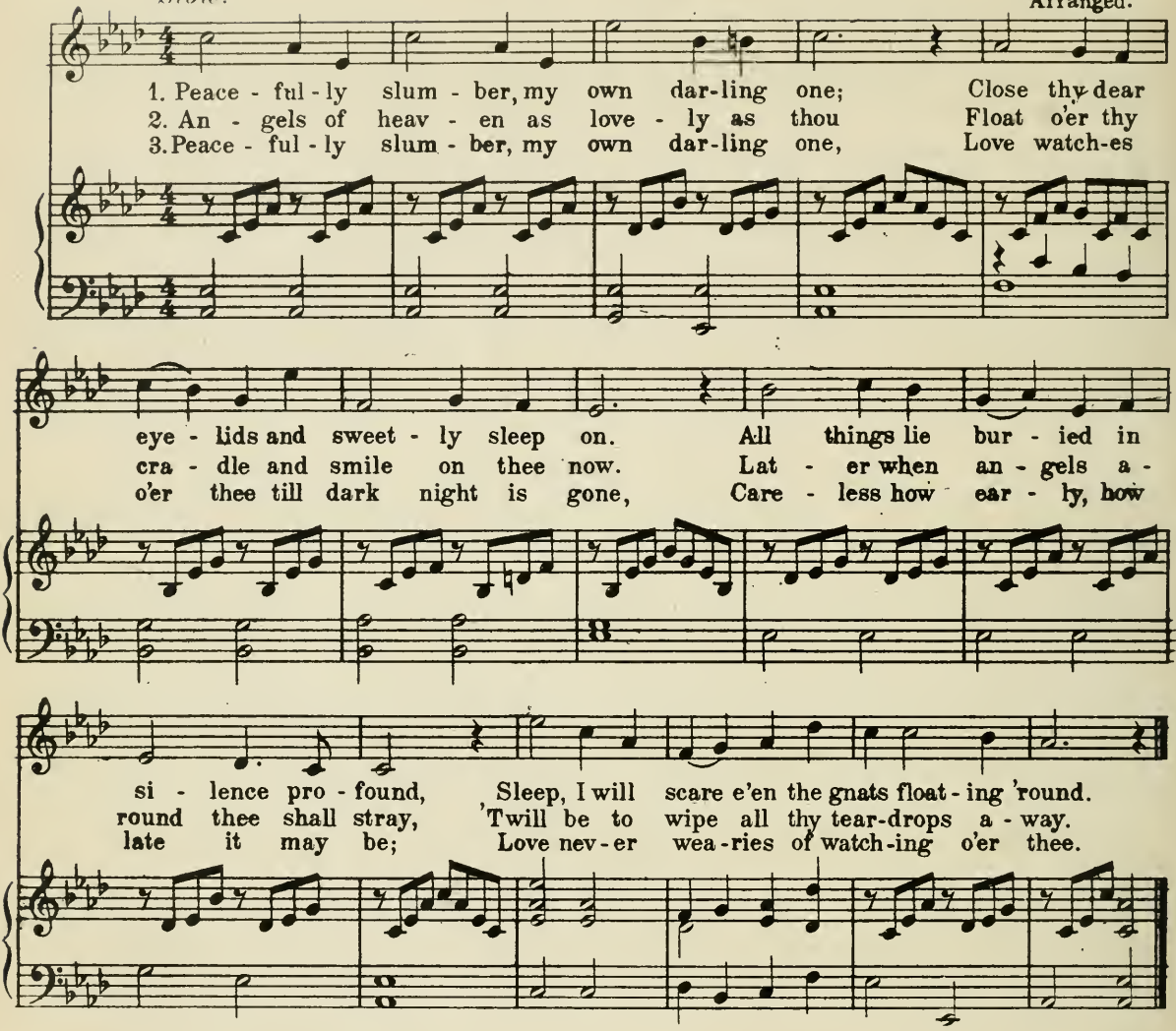
Folk Song.

(German.)


Slow.
1. How can I go from thee, Leave thee I love so well? Thou on - ly
2. Were I a bird of air Quick - ly I'd fly to thee, Brav - ing the
in my heart Can ev - er dwell. See this for - get - me - not,
fowl - ers snare With thee to be; But if the shot were heard
Blue flow'r that lov-ers prize, Sym - bol of my true heart Where love ne'er dies.
Tell - ing my life were spent, Fall - ing at thy dear feet, I'd die con - tent.

Peacefully Slumber.

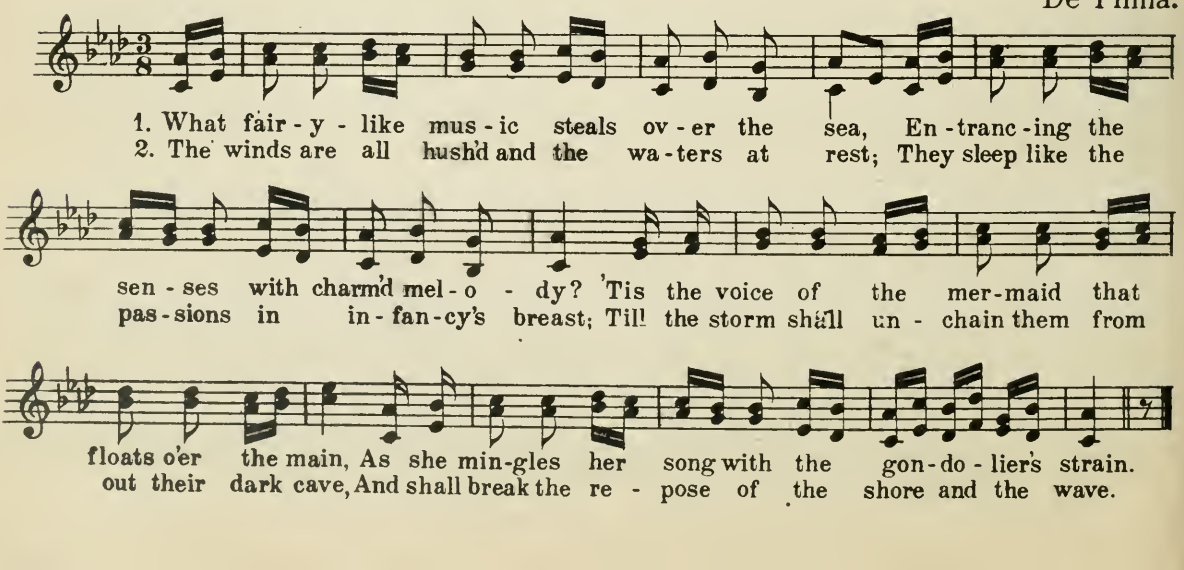
Slow.

Randegger.
Arranged.

1. Peace - ful - ly slum - ber, my own dar-ling one; Close thy dear
2. An - gels of heav - en as love - ly as thou Float o'er thy
3. Peace - ful - ly slum - ber, my own dar-ling one, Love watch-es
eye - lids and sweet - ly sleep on. All things lie bur - ied in
cra - dle and smile on thee now. Lat - er when an - gels a -
o'er thee till dark night is gone, Care - less how ear - ly, how
si - lence pro - found, Sleep, I will scare e'en the gnats float - ing 'round.
round thee shall stray, 'Twill be to wipe all thy tear-drops a - way.
late it may be; Love nev - er wea - ries of watch-ing o'er thee.

What Fairy-like Music.

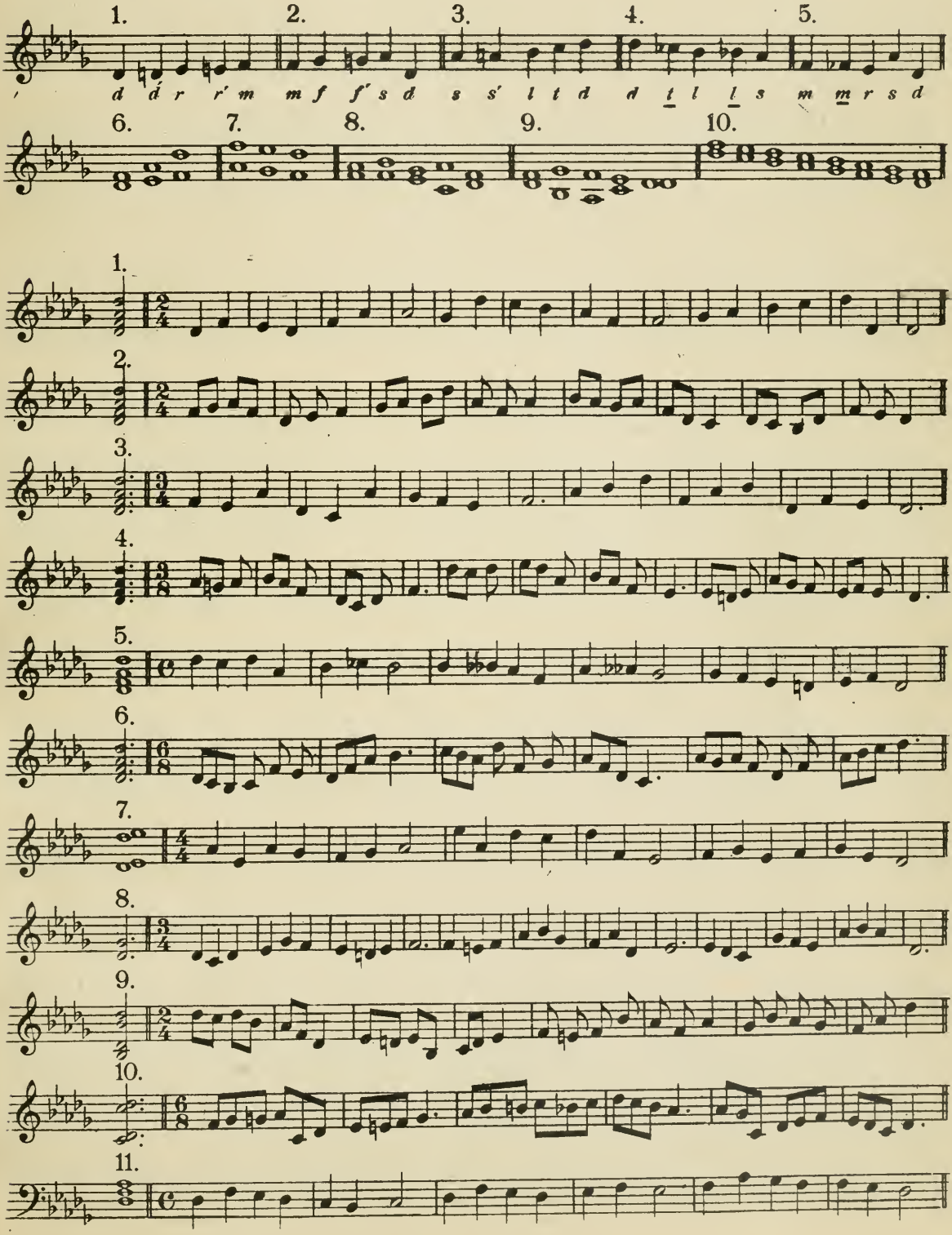
Fast.

De Pinna.

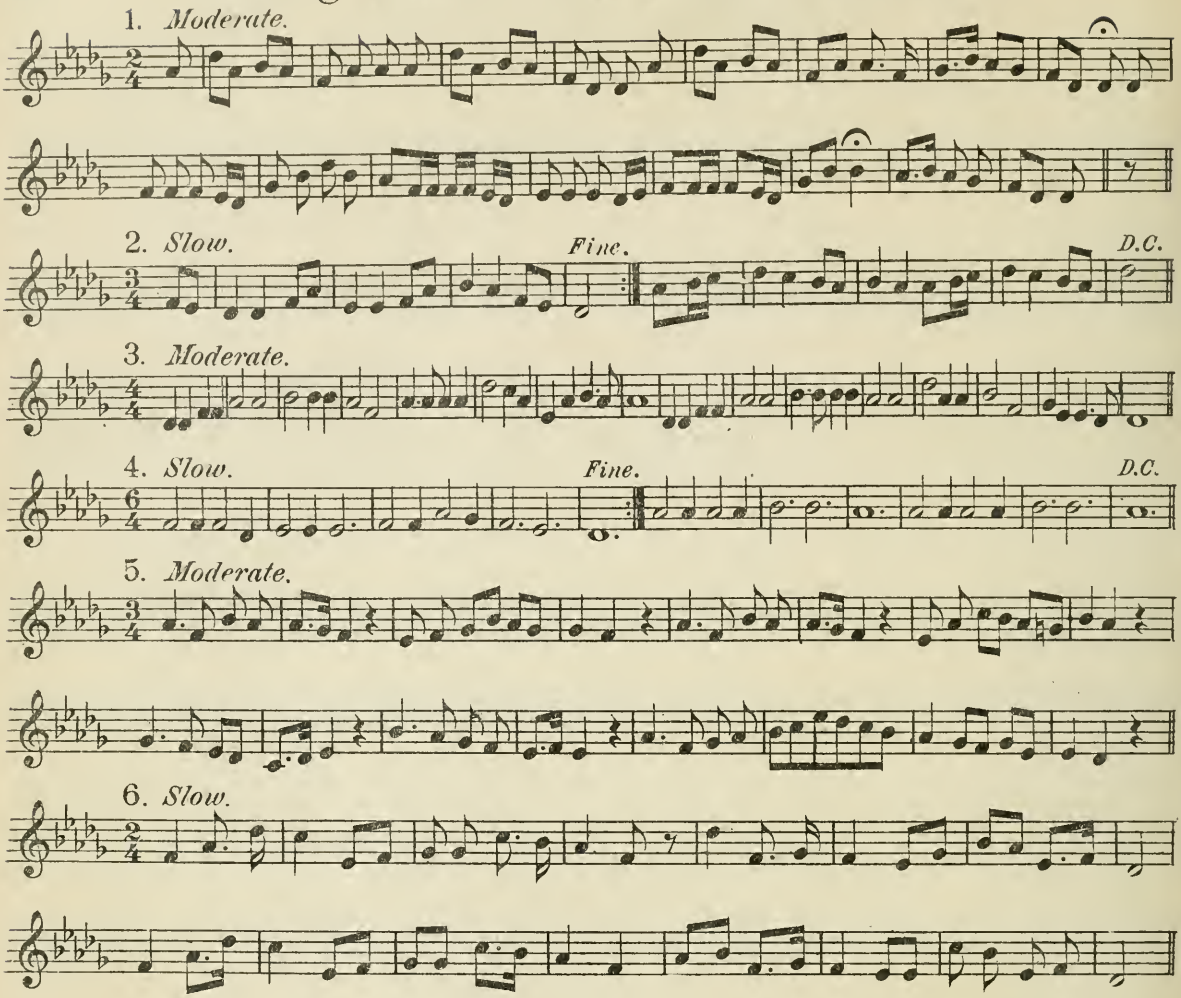

1. What fair - y - like mus - ic steals ov - er the sea, En - tranc - ing the
2. The winds are all hush'd and the wa - ters at rest; They sleep like the
sen - ses with charm'd mel - o - dy? 'Tis the voice of the mer-maid that
pas - sions in in - fan - cy's breast; Till the storm shall un - chain them from
floats o'er the main, As she min-gles her song with the gon - do - lier's strain.
out their dark cave, And shall break the re - pose of the shore and the wave.

The Key of D-Flat.

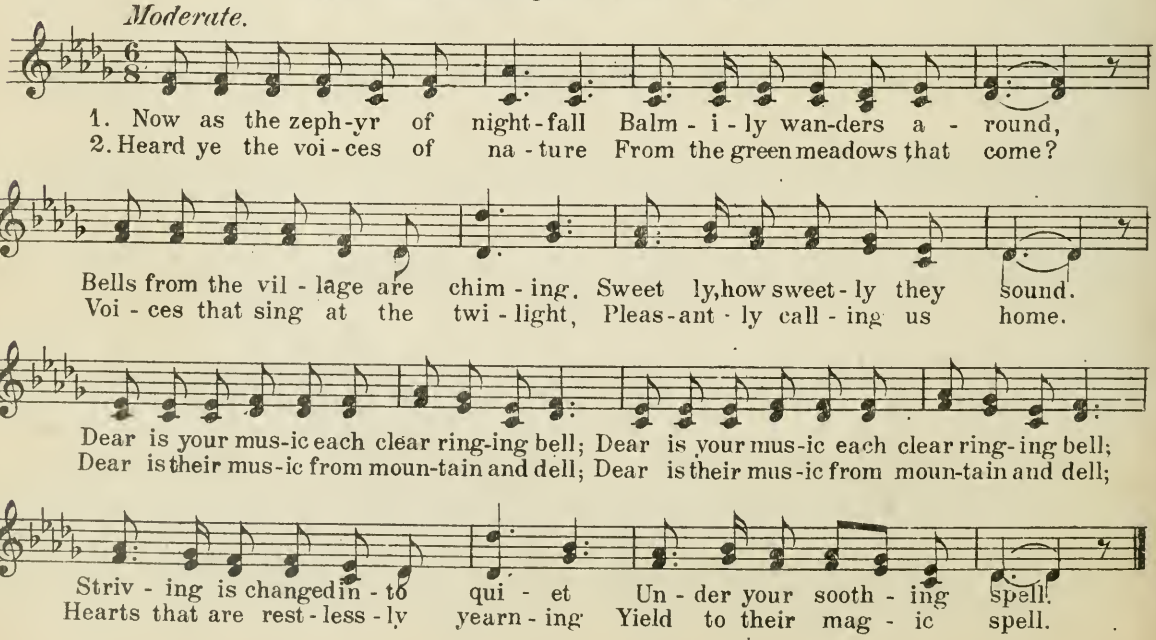
Directions: Play and sing the scale of D-flat, and name the tones. Write "picture" as found on p. 21 but with five flats in the signature (B♭ E♭ A♭ D♭ G♭) instead of two sharps. Review phrases 1 to 22 on page 21, playing and singing them in the key of D flat.



Reading Lessons from Popular Melodies.

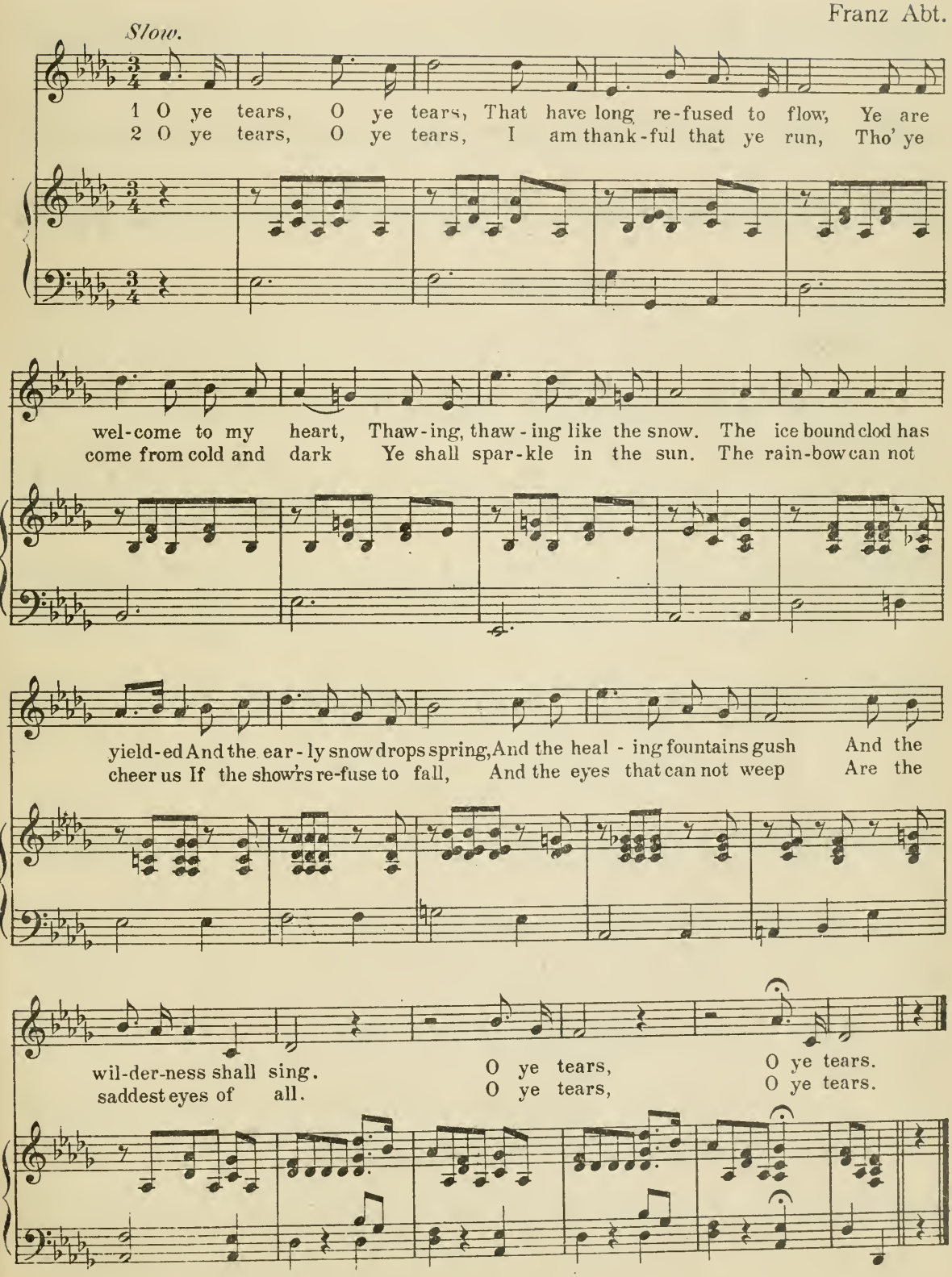


The Message of the Bell.

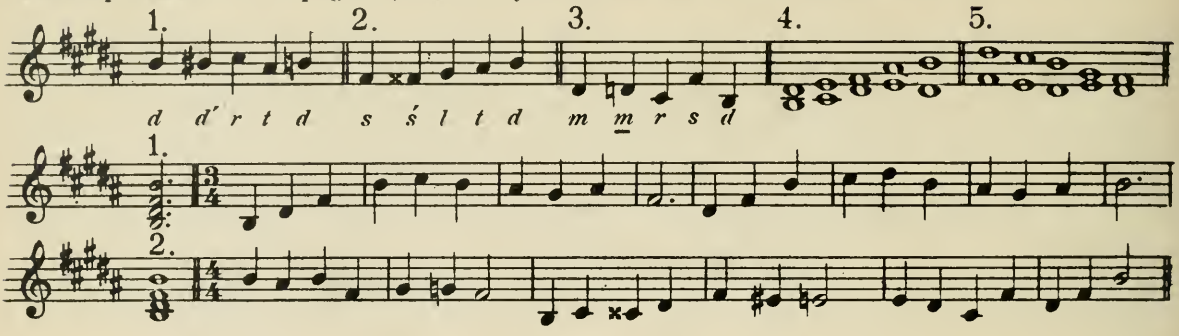

Moderate.
1. Now as the zeph-yr of night-fall Balm - i - ly wan-ders a - round,
2. Heard ye the voi-ces of na-ture From the green meadows that come?
Bells from the vil - lage are chim - ing. Sweet ly, how sweet - ly they sound.
Voi - ces that sing at the twi - light, Pleas-ant - ly call - ing us home.
Dear is your mus-ic each clear ring-ing bell; Dear is your mus-ic each clear ring-ing bell;
Dear is their mus-ic from moun-tain and dell; Dear is their mus-ic from moun-tain and dell;
Striv - ing is changed in - to qui - et Un - der your sooth - ing spell.
Hearts that are rest - less - ly yearn - ing Yield to their mag - ic spell.

O, Ye Tears.

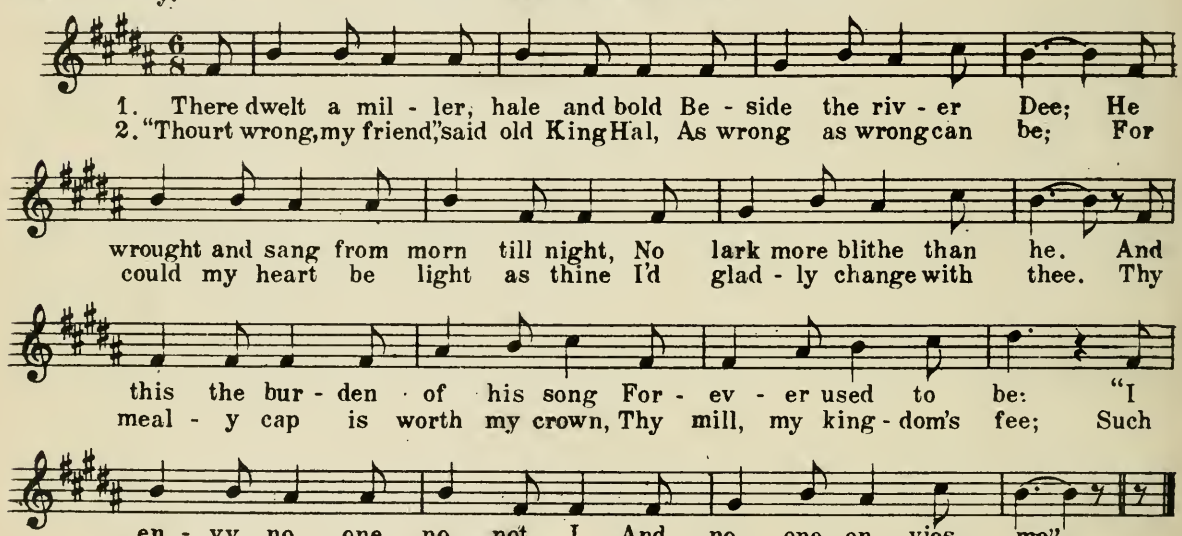
Franz Abt.


Slow.
1 O ye tears, O ye tears, That have long re-fused to flow, Ye are
2 O ye tears, O ye tears, I am thank-ful that ye run, Tho' ye
wel-come to my heart, Thaw-ing, thaw-ing like the snow. The ice bound clod has
come from cold and dark Ye shall spar-kle in the sun. The rain-bow can not
yield-ed And the ear-ly snow drops spring, And the heal-ing fountains gush And the
cheer us If the show'rs re-fuse to fall, And the eyes that can not weep Are the
wil-der-ness shall sing. O ye tears, O ye tears.
saddest eyes of all. O ye tears, O ye tears.

The Key of B.

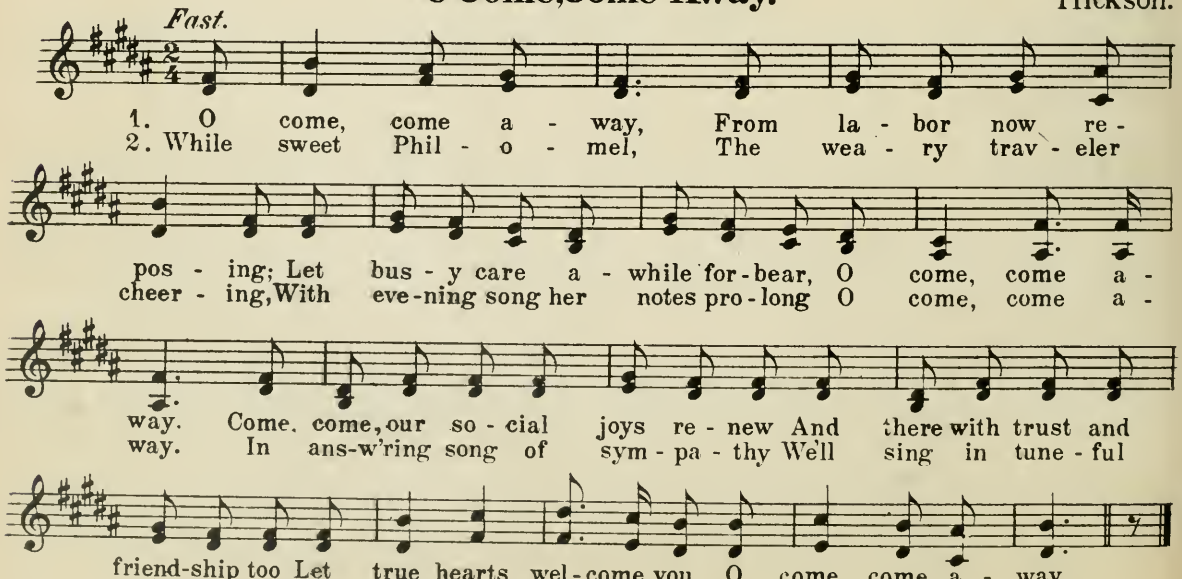
Directions: Play and sing the scale and name the tones. Write the "picture" as found on page 45, but with five sharps in the signature (F♯ C♯ G♯ D♯ A♯) instead of two flats.
Review phrases 1 to 22, page 45, in the key of B.

Chas Mackay.

The Miller of the Dee.


1. There dwelt a mil - ler, hale and bold Be - side the riv - er Dee; He
2. "Thourt wrong, my friend," said old King Hal, As wrong as wrong can be; For
wrought and sang from morn till night, No lark more blithe than he. And
could my heart be light as thine I'd glad - ly change with thee. Thy
this the bur - den of his song For - ev - er used to be: "I
meal - y cap is worth my crown, Thy mill, my king - dom's fee; Such
en - vy no one, no not I, And no one en - vies me."
men as thou art Eng - land's boast, Oh mil - ler of the Dee.

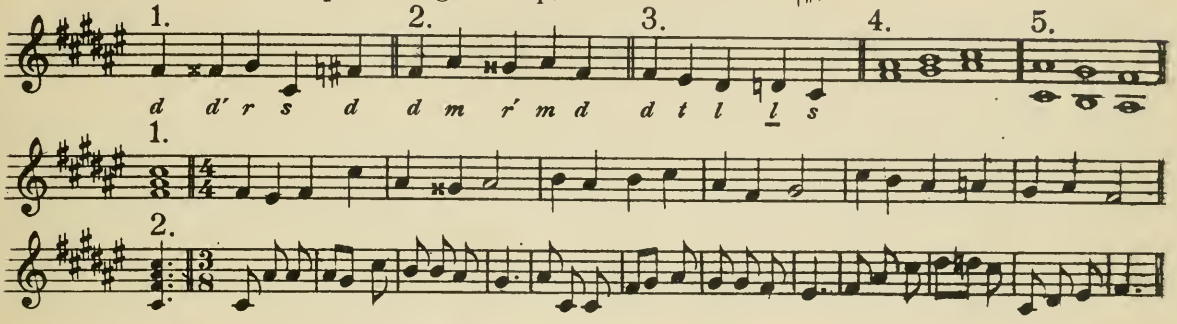
O Come, Come Away.

Hickson.


Fast.
1. O come, come a - way, From la - bor now re -
2. While sweet Phil - o - mel, The wea - ry trav - eler
pos - ing; Let bus - y care a - while for - bear, O come, come a -
cheer - ing, With eve - ning song her notes pro - long O come, come a -
way. Come, come, our so - cial joys re - new And there with trust and
way. In ans-w'ring song of sym - pa - thy We'll sing in tune - ful
friend-ship too Let true hearts wel - come you, O come, come a - way.
har-mon - y Of hope, joy, lib - er - ty, O come, come a - way.

The Key of F-sharp.

Directions: Play and sing the scale and name the tones. Write the "picture" as found on page 39, but with six sharps in the signature (F♯ C♯ G♯ D♯ A♯ E♯) instead of one flat. Review phrases 1 to 22, page 39, in the key of F sharp.
(To restore a double sharp to a single sharp, this form is used ♮♯)



A Life on the Ocean Wave.

E. Sargent. Russell.

Fast.

1. A life on the o - cean wave, A home on the roll - ing
2. Once more on the deck I stand Of my own swift - ly glid - ing
3. The land we no long - er view, The clouds have be - gun to

deep! Where the scat-tered wa - ters rave, And the winds their rev - els
craft; Set the sail, fare well to land As the gale comes fair a-
frown, But we have a stur - dy crew, And care not when storms come

keep. Like an ea - gle caged I pine On this dull, un-chang - ing
baft. Now we shoot thro' spark-ling foam Like an o - cean bird set
down. 'Tis our home up - on the deep, Ours a life up - on the

shore, O, give me the flash-ing brine, The spray and the tem pest's roar.
free, And like the wild bird, our home We'll find on the storm - y sea.
wave, A home on the roll - ing deep Where bois-ter-ous wa - ters rave.

A life on the o - cean wave, A home on the roll - ing deep! Where the
scat - tered wa - ters rave And the winds their rev - els keep.

Home and Country.

F. W. R. A. Methfessel.

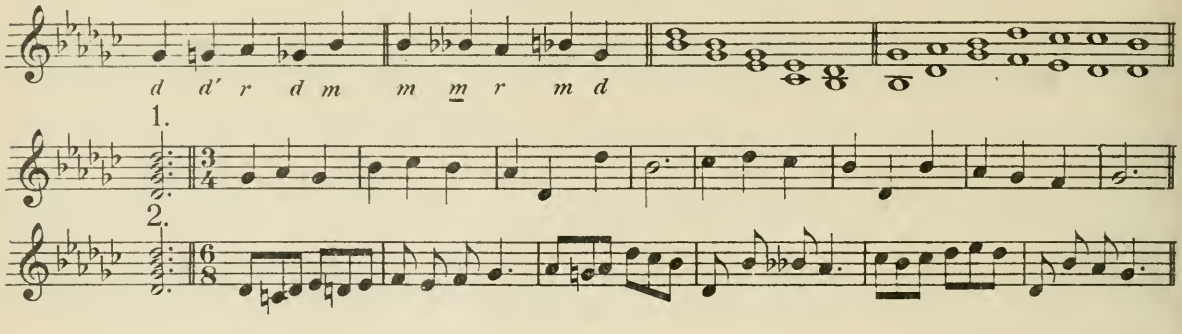
Moderate.

1. Of home and coun-try raise the song, And all must join the chor - us, And
2. The bards may sing of oth - er times, In fine and dul-cet phras - es, But
3. Come for-ward all, let no one lag, Let's stand by one an - oth - er, And

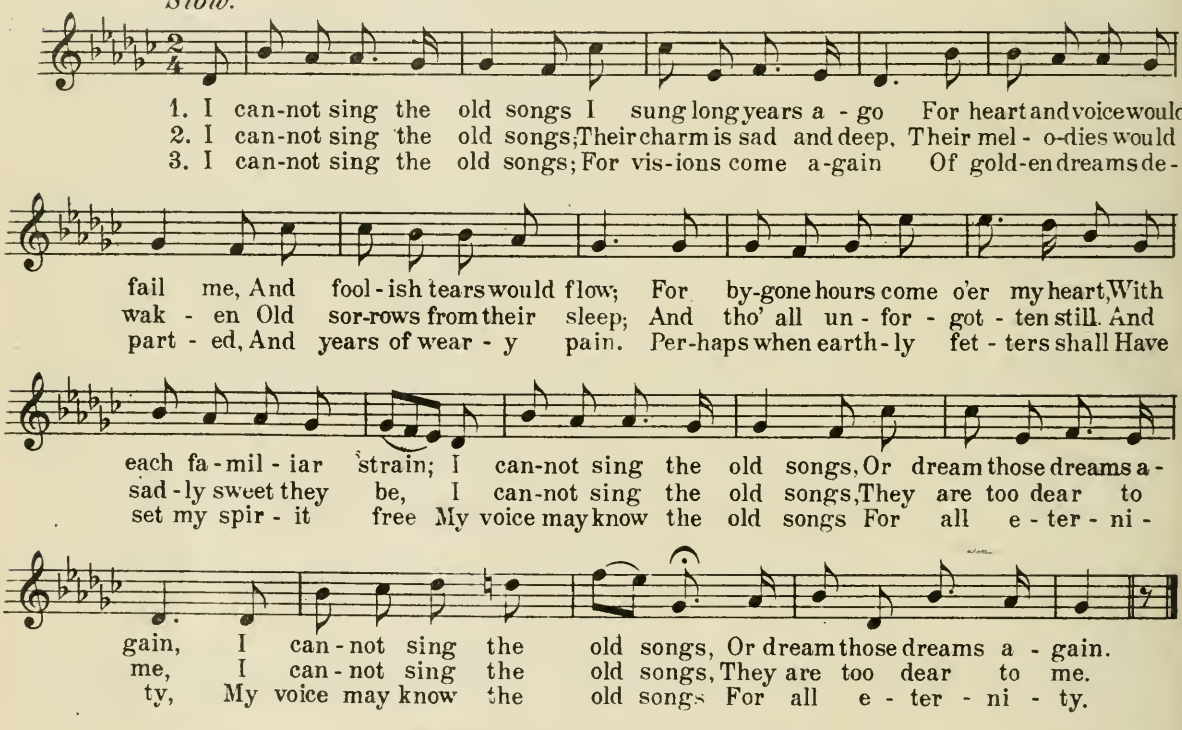
cheer with voice-es clear and strong, The flag that's wav-ing o'er us.
ours are rough and hon - est rhymes, To sound our coun-try's prais - es.
ev - ry man who loves the flag, We'll glad - ly call him broth - er.

The Key of G-flat.

Directions: Play and sing the scale and name the tones. (The scales of F♯ and G♭ are the same on the instrument, but the naming is different.) "Picture" on p. 15, with six flats (B♭ E♭ A♭ D♭ G♭ C♭) Phrases 1 to 22, p. 15. (To restore a double flat to a single flat, this form is used 𝄫)



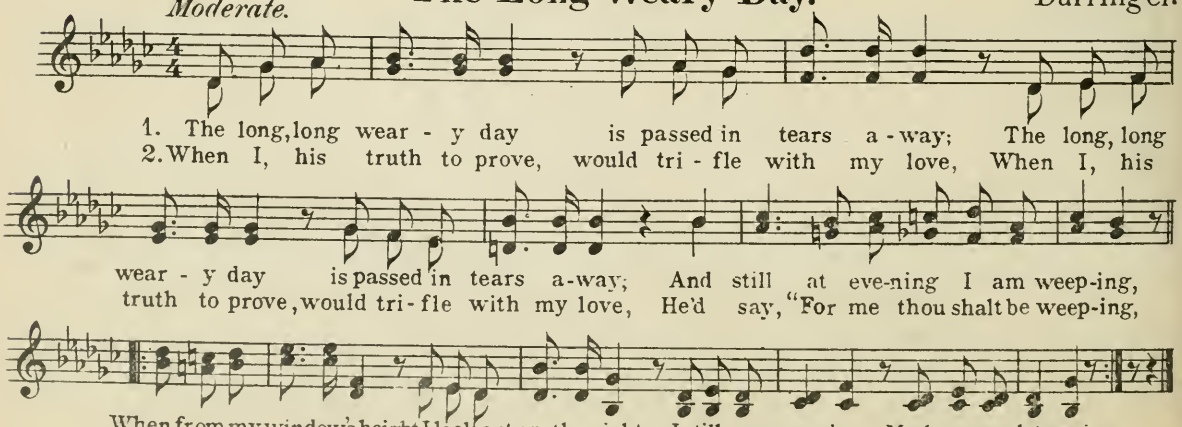
I cannot sing the Old Songs.

Slow.

1. I can-not sing the old songs I sung long years a - go For heart and voice would
2. I can-not sing the old songs; Their charm is sad and deep, Their mel - o-dies would
3. I can-not sing the old songs; For vis-ions come a-gain Of gold-en dreams de-
fail me, And fool - ish tears would flow; For by-gone hours come o'er my heart, With
wak - en Old sor-rows from their sleep; And tho' all un - for - got - ten still. And
part - ed, And years of wear - y pain. Per-haps when earth - ly fet - ters shall Have
each fa - mil - iar strain; I can-not sing the old songs, Or dream those dreams a -
sad - ly sweet they be, I can-not sing the old songs, They are too dear to
set my spir - it free My voice may know the old songs For all e - ter - ni -
gain, I can - not sing the old songs, Or dream those dreams a - gain.
me, I can - not sing the old songs, They are too dear to me.
ty, My voice may know the old songs For all e - ter - ni - ty.

The Long Weary Day.

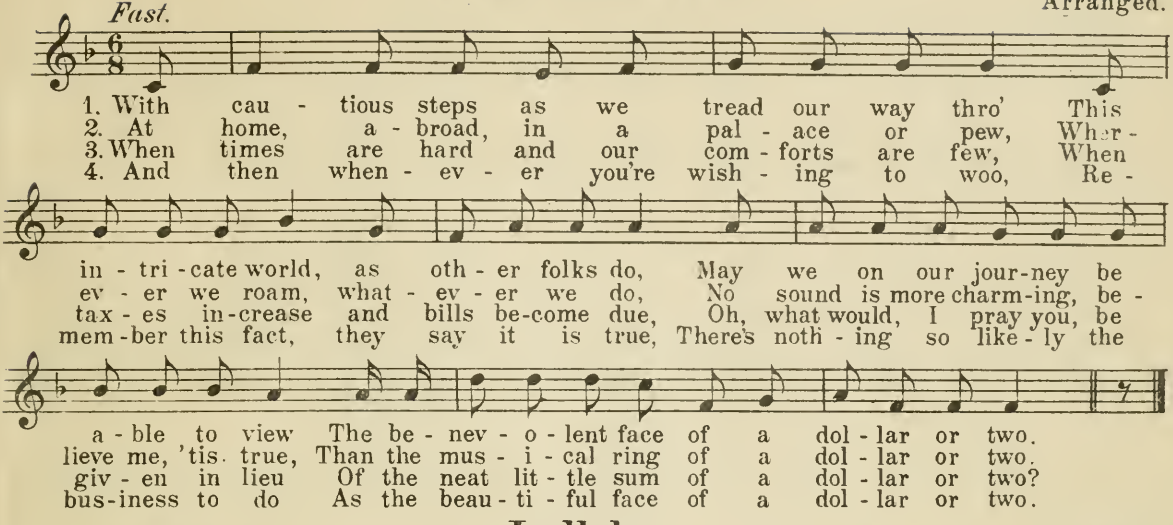
Dürringer.

Moderate.


1. The long, long wear - y day is passed in tears a - way; The long, long
2. When I, his truth to prove, would tri - fle with my love, When I, his
wear - y day is passed in tears a-way; And still at eve-ning I am weep-ing,
truth to prove, would tri - fle with my love, He'd say, "For me thou shalt be weep-ing,
When from my window's height I look out on the night I still am weep-ing, My lone watch keeping.
When at some fu-ture day I shall be far a-way, Thou shalt be weeping, Thy lone watch keeping."

A Dollar or Two.

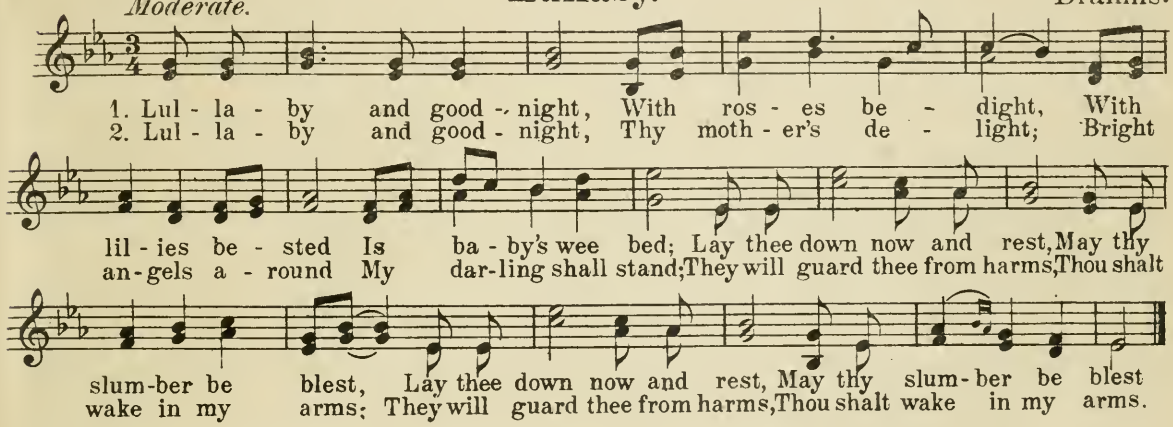
Arranged.

Fast.

1. With cau - tious steps as we tread our way thro' This
2. At home, a - broad, in a pal - ace or pew, Wher -
3. When times are hard and our com - forts are few, When
4. And then when - ev - er you're wish - ing to woo, Re -
in - tri - cate world, as oth - er folks do, May we on our jour-ney be
ev - er we roam, what - ev - er we do, No sound is more charm-ing, be -
tax - es in-crease and bills be-come due, Oh, what would, I pray you, be
mem - ber this fact, they say it is true, There's noth - ing so like - ly the
a - ble to view The be - nev - o - lent face of a dol - lar or two.
lieve me, 'tis true, Than the mus - i - cal ring of a dol - lar or two.
giv - en in lieu Of the neat lit - tle sum of a dol - lar or two?
bus-iness to do As the beau - ti - ful face of a dol - lar or two.

Lullaby.

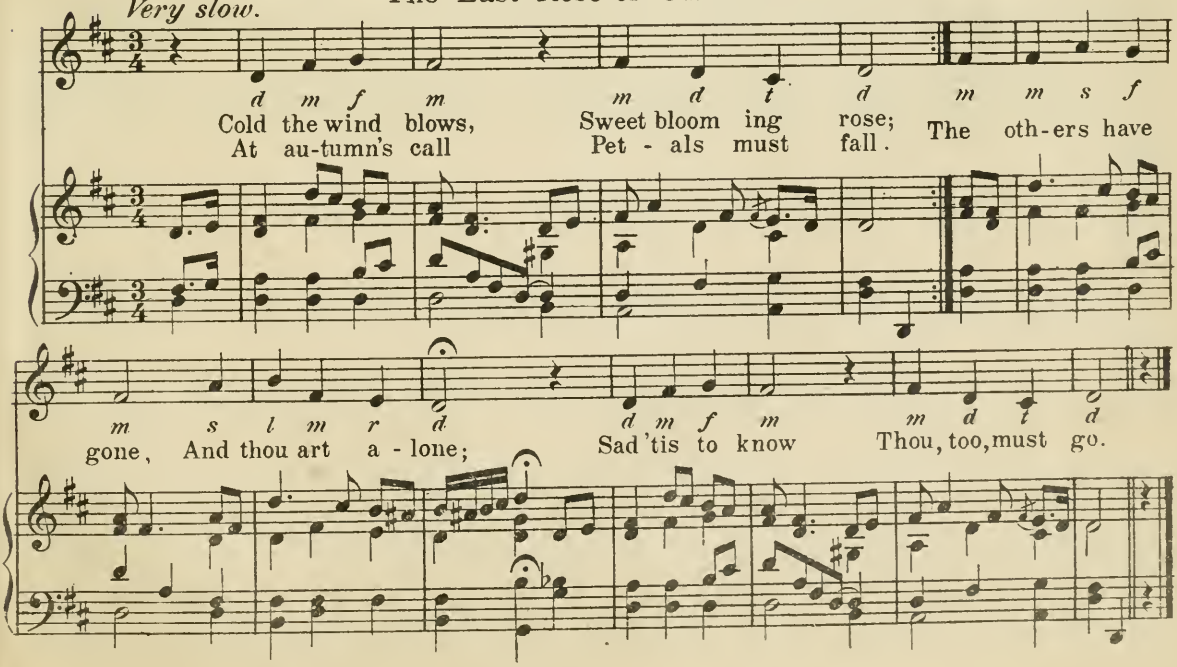
Brahms.

Moderate.


1. Lul - la - by and good - night, With ros - es be - dight, With
2. Lul - la - by and good - night, Thy moth - er's de - light; Bright
lil - ies be - sted Is ba - by's wee bed; Lay thee down now and rest, May thy
an-gels a - round My dar-ling shall stand; They will guard thee from harms, Thou shalt
slum-ber be blest, Lay thee down now and rest, May thy slum-ber be blest
wake in my arms; They will guard thee from harms, Thou shalt wake in my arms.

Melody with Vocal Accompaniment.

The Last Rose of Summer.

Very slow.

d m f m m d t d m m s f
Cold the wind blows, Sweet bloom ing rose; The oth-ers have
At au-tumn's call Pet - als must fall.
m s l m r d d m f m m d t d
gone, And thou art a - lone; Sad 'tis to know Thou, too, must go.

There are three kinds of scales, major, minor and chromatic.

The next book of this series will include the minor and the chromatic scales.

This book uses only the major scale which is made up of eight tones, 1, 2, 3, 4, 5, 6, 7, 8, (*doh, ray, mee, etc.,*) arranged as to intervals, whole and half steps, as follows:—

1 —— 2 —— 3 — 4 —— 5 —— 6 —— 7 — 8
whole whole half whole whole whole half.

Each scale uses all the staff letters (A to G) in their order; and sharps and flats are used to bring the intervals right. If the scale begins with E, for instance, F, the next letter in order names a tone only a half-step removed; whereas, a whole step is required between 1, (*doh*), and 2. (*ray*). Therefore we have F♯ next; and so on through the scale.

In the key of F, F to G and G to A, give the whole steps required between 1 and 2, and 2 and 3. But A to B being a whole step, B♭ is used to secure the half-step required between 3 and 4. Thus we have the signatures of one, two, three, four, five or six flats or sharps.

Construct scales from A, B♭, etc., writing them on a staff without signature.

In the "Reading Lessons" of this work are no skips (intervals larger than a step) except to tones of the tonic chord or other "Memory Tones" printed at the beginning of the lesson.

The reading lessons from popular melodies and the songs may be read with the syllables *dah, may, nee, po, too, lah, bay,* which have no connection with pitch as have *doh, ray, etc.*, and may be applied to the notes of the melody by repeating them in that order as often as is necessary. Of course, the syllables *doh, ray, mee,* etc., may also be used.

To read music, certain habits of the mind are indispensable; these habits are best formed by practice upon lessons that are not hard enough to involve guesswork. No book in this series should be undertaken until the previous one has been mastered according to directions. However long it takes, the work must be thoroughly done if it is to be successful.

Methodical Sight Singing represents the most important part of a singer's education.

A fine musical sense—the cultivated apprehension of rhythm and musical phrase, will generally make a good singer without voice culture; but voice culture without the other will never do it

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